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SUMMER MOVIE PREVIEW

MAY 3/10, 2019
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Entertainment WEEKLY

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THE LION KING

THE SEASON'S MANE EVENT!

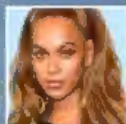
How director Jon Favreau used wild new tech—and a slew of superstars—to reimagine a beloved Disney classic

BY NANCY OHRI JAEK

THE A-LIST TALENT voicing your favorite characters!



DONALD GLOVER
AS SCAR



BEYONCÉ
AS NALA



CHIWETEL EJIOFOR
AS MUFASA



SETH ROGEN
AS SIMBA

Awes,
baby
Simba!



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Summer Movie Preview

Inside director Jon Favreau's *The Lion King* plus, exclusive intel on *Spider-Man*, *Far From Home*, *Dark Phoenix*, *Fast & Furious Presents: Hobbs & Shaw*, *Toy Story 4* and more!

BY EW STAFF

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ON THE COVER

Mufasa and Simba in *The Lion King*.

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Keanu Reeves and his sword in *John Wick: Chapter 3 Parabellum*.

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THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK



Lil Nas X
@LILNASX

"they out like 2 legends can't coexist"
—The rapper, rejecting cinematic's suggestion that his viral hit "Dil Dhadak" is better than "Baby Shark"

"What am I supposed to say, like, 'Hey, can I get your father's number?'"

—Ramy (Ramy Youssef), dismissing his mom's suggestion that he meet women at the mosque, on *Ramy*

"Kanye is the secret headliner?... That's insane! And a problematic choice."

—Jenny (Lina Rodriguez), experiencing a roller coaster of emotions over a big concert, in *Someone Great*

"The big woman still here?"

—Bernard Weiss (Jeff Bridges), sitting back at Winchester and immediately looking far his usual, Brenne (Gwendoline Christie), on *Game of Thrones*

"What you need to do is get me in front of huge white audiences... something that makes a NASCAR race look like a Jay-Z concert, you know?"

—Selma (Julia Louis-Dreyfus), seeking to improve her polling with a specific demographic, on *Veep*

"Actually, me'm, Jay-Z concerts are aimed at white people."

—Rashida (Chia Gribble)

"It was like *Charlie's Angels* without the feathered hair and casual sexism."

—Rebecca (Emily Bett Rickards), summarizing the female Birds of Justice team-up, on *Arrow*

"Well, what do you want me to do—go to John Wick assassin hotel with 'Help Wanted' sign?"

—Rafe Hark (Anthony Carrigan), racing Jeffery's (Bill Hader) failure to kill someone, on *Barry*

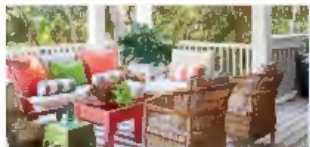
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ALL 27 OF THEM.



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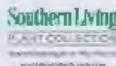
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This Cheap Trick record went gold and platinum, but it began as porcelain and tile.

This is the bathroom at Sound City studio in L.A., where Cheap Trick recorded the eulges to their classic teen anthem "Surrender" in 1972. Named one of the Top 500 Songs of all time by Rolling Stone magazine, this power pop hit is 1:05 and long out of their shower, teaching a now generation of listeners who might realize their parents' secret as words as they learn.

This is B Studios, the United Story of the famous music recording in Hollywood.

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B Studios
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The Must List

THE TOP 10 THINGS WE LOVE THIS WEEK Edited By | MARC SNEYKER @MARCSTETIKER



Hustle

P!NK, *HURTS 2B HUMAN*

On her eighth album, the fearless singer delivers an exhilarating mix of proud anthems ("Hustle") and introspective ballads ("Happy"), as well as top-notch collaborations with Chris Stapleton, Nate Ruess, and Khalid. It *Hurts* so good.



The acoustic superstar, 38, currently on her *Beautiful Trauma* tour, talks to EW's Tim Stack about her new album, being a mom, and getting shot out of a cannon.

What was the inspiration behind this album?

I am very much a mystery bag. You put your hands in me and you have no idea what you're gonna get out. That's just how I do it. I don't believe in genres. I just believe in music and speaking your heart. I usually go on tour and stop writing altogether, but we just never stopped.

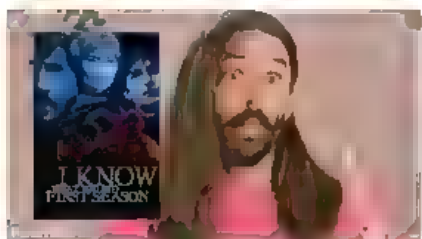
Tell us a little about your title track, a duet with Khalid.

I feel like if you're present in 2019 and not totally escaping your feelings and you're looking around at what's going on in the world, especially this country, it hurts. It

М

GAY OF THRONES

Hennies, lock up your dragons. Before he made makeover magic on *Queer Eye for the Straight Guy*, he was Funny or Die's resident G-damn. This new chapter has him back for season 8 with his dearth weekly recaps of the twists, turns, and Westerners' tear that only Jeff knows how to serve. Tuesdays, funnyordie.com.



A photograph of a man and a woman sitting at a table, looking at each other. The man is on the left, wearing a dark jacket, and the woman is on the right, wearing a light-colored top. They are both looking towards the center of the frame. The background is blurred, showing what appears to be an indoor setting with a window.

Abstract

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Furthering the nation's obsession with true crime, Netflix's buzzy *Tod Bundy* biopic stars Jay McInally as follows the serial killer's personal life and his relationship with unsuspecting girlfriends. The film is thought-provoking, but it's not a hard-core murder flick. Instead, more of the murderer is worth the second look. (May 2)



ZAC EFRON

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What do you know
- Sir Jimmy Campbell
- Is this movie?

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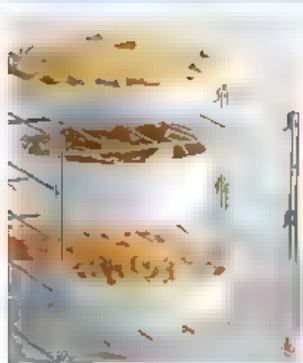
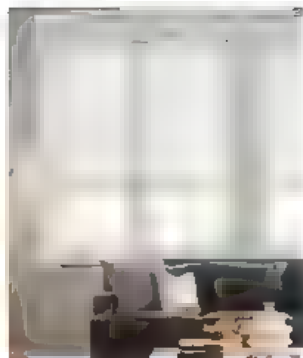
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Kristen Baldwin and **Darren French** share their best guesses as to who will make the cut when the nominees are announced on July 16.

T

THE SMALL SCREEN AWARDS BEGON NOW BUNE-YE! Friend, so trying to guess the Emmy nominees at this early stage is a fool's errand. But we're fools for great television! Prestige prompts his: *The Crown* vs. *The Handmaid's Tale* are taking this year off, while HBO's category-dominating genre *Game of Thrones* and *Veep* are taking one last victory lap. So expect an exciting mix of first-time nominees alongside some very familiar faces—and a few surprises. You'll get to see all these shows by September, we swear.



Two Kings in the North (R.I.J. Robit) could someone for the



same crown, but keep your eye on Bob Odenkirk, already nominated three for his even more devastating work on *Better Call Saul*.

- Jason Bateman, *Ozark* (NBC)
- Sterling K. Brown, *This Is Us* (ABC)
- Kit Harington, *Game of Thrones* (HBO)
- Stephen James, *Homeland* (ABC)
- Richard Madden, *Bodyguard* (Netflix)
- Bob Odenkirk, *Better Call Saul* (AMC)
- Billy Porter, *Pose* (FX)

LEAD ACTRESS IN A COMEDY SERIES

Julia Louis-Dreyfus will almost certainly earn her seventh Veep soloing Emmy for her last ride as former president Selina Meyer. And in a crowded field, don't count out Christina Applegate, doing career-best work on *Nat*. *Best comedy actress* **Dead to Me**

- Pamela Adlon, *Better Things* (FX)

- Christina Applegate, *Dead to Me* (Netflix)
- Rachel Brosnahan, *The Marvelous Mrs. Maisel* (Amazon Prime Video)
- Julia Louis-Dreyfus, *Veep* (HBO)
- Julia Rose, *Insecure* (HBO)
- Lily Tomlin, *Grace and Frankie* (Netflix)
- Phoebe Waller-Bridge, *Fleabag* (Amazon Prime Video)

LEAD ACTOR IN A COMEDY SERIES

Past winners Donald Glover (*Atlanta*) and Jeffrey Tambor (*Transparent*) aren't eligible this year, which leaves room for Ricky Gervais (*After Life*) and Jira Carney (*Kidding*). As for perennial nominee William H. Macy? Something tells us the Shakespeare star is gone at this one out.

- Anthony Anderson, *Black-ish* (ABC)
- Tim Carney, *Kidding* (Comcast)
- Don Cheadle, *Black Monday* (Netflix)
- Ted Danson, *The Good Place* (NBC)

- Michael Douglas, *The Kominsky Method* (Netflix)
- Ricky Gervais, *After Life* (Netflix)
- Bill Hader, *Barry* (HBO)

OUTSTANDING LIMITED SERIES

Before you nod, *American Horror Story* fans, a quick disclaimer: In April, the Academy ruled that *AHS: Apocalypse* be "recategorized" as a drama series because it featured "continuing story threads, characters, and actors" from previous seasons.

- *Catch-22* (Hulu)
- *Escape at Dannemora* (Showtime)
- *Fosse/Verdon* (FX)
- *The Haunting of Hill House* (Netflix)
- *Sharp Objects* (HBO)
- *True Detective* (HBO)
- *A Very English Scandal* (Amazon Prime Video)

OUTSTANDING TELEVISION

Lots of prestige contenders in this category, but it all comes down to old (the long, long-awaited *Deadwood* revival) versus new (*Black Mirror*'s choose-your-own-adventure experiment).

- *Black Mirror: Bandersnatch* (Netflix)
- *Brave New World* (HBO)
- *Deadwood: The Movie* (HBO)
- *King Lear* (Amazon Prime Video)
- *My Dinner With Hervé* (HBO)
- *Native Son* (HBO)
- *The Renaissance: End of the Line* (Amazon Prime Video)

OUTSTANDING LEAD ACTRESS IN A LIMITED SERIES OR MOVIE

At 19, Joey King would be the youngest nominee in this category since 14-year-old Hannah Taylor Gordon was nominated in 2001 for ABC's *Anne Frank: The Whole Story*.

- Amy Adams, *Sharp Objects* (HBO)
- Patricia Arquette, *Escape at Dannemora* (Showtime)
- Connie Britton, *Dirty John* (Netflix)
- Joey King, *The Act* (Hulu)

- Helen Mirren, *Catherine* (The Great BBC)
- Michelle Williams, *Forsyth Versen* (TV)
- Ruth Wilson, *Mrs. Wilson* (PBS)

OUTSTANDING LEAD ACTOR IN A LIMITED SERIES OR MOVIE

Since 2015, wins in this category have alternated between HBO and FX. Could *Banshee* Del Toro's crazy-good performance in *Dannemora* break the streak?

- Christopher Abbott, *Catch-22* (Hulu)
- Mahershala Ali, *True Detective* (HBO)
- Benicio Del Toro, *Escape at Dannemora* (Showtime)
- Hugh Grant, *A Very English Scandal* (Amazon Prime Video)
- Anthony Hopkins, *King Lear* (Amazon Prime Video)
- Ian McShane, *Deadwood: The Movie* (HBO)
- Sam Rockwell, *Fosse/Verdon* (FX)

WHAT SHOULD BE ON THE LIST

EW staffers think these dark horses and enclaves (and their superb casts) deserve Emmy attention

- *I'm Sorry That's What I Thought* (Netflix)
- *Monks: Miracle Man* (The CW)
- *The Other Two* (Netflix)
- *Schitt's Creek* (Fox)
- *Sally 401* (Netflix)
- *For the People* (ABC)
- *YDL* (Netflix)

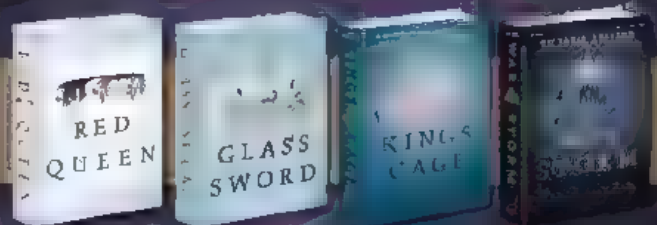


▲ Anthony Anderson, *Black-ish*; Tim Carney, *Kidding*; Don Cheadle, *Black Monday*; Ted Danson, *The Good Place*

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Epic Reads

SUMMER MOVIE PREVIEW

Lions and spiders and scares, oh my! Summer 2019 is packed with romance, action, horror, thrills, and—woof!—so many dogs (plus big cats in **The Lion King**)

Fall in love with **The Sun Is Also a Star** in May, **Dark Phoenix** in June, **Spider-Man** in July, and **Hobbs & Shaw** in August, with plenty more in between

**THE LION
KING**

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CALENDAR

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TRAILER PERKS Hover your phone's camera over this code to watch trailers for all the films in our summer preview

RETURN OF



THE

KING

LEGACY CAN BE A BEAST, WHETHER IT'S FOR A
YOUNG LION WHO'S GOING TO TAKE HIS FATHER'S TOOTHY
OR A FILMMAKING TEAM REIMAGINING ONE OF
THE MOST TREASURED ANIMATED MOVIES
OF ALL TIME. BY THE INSIDE DIRECTOR OF THE REMAKE'S

The Lion King,

THE WILDEST MINDY REMAKE THIS SIDE OF
THE SAVANNAH.

BY MARC SNETIKER @MarcSnetiker



STABBING

Dave & Glover
Boyz n the Muzes
Carter Jones
Art Jones

REVISED BY

Jim Pavreau

RELEASE DATE

7.19

The elephant in the room is that there's no elephant in the room. Or lion, ibex, or zebra, for that matter. In fact it's quite possible there are no indigenous African animals anywhere whatsoever within a 25-mile radius of this Playa Vista, Calif., production facility. And yet there are roars and squeals and grunts and growls sounding out from all corners of this secluded little studio, and if a visiting tourist is now where — oh, they have even spotted a majestic creature upon screen with fur so fine, skin so textured, and eyes so exquisitely piercing that they'd bet their Klugean film animal was real.

The blurriness of reality has never looked sharper than in Disney's July 19 centipede *The Lion King*, a summer blockbuster-in-the-making again! That refreshes a classic movie with a pioneering photo-real animation technology for a film experience that will be simply wild. As the latest animated Disney film to be reimagined for new audiences (in a string of "live-action" remakes that has earned more than \$5 billion since 2010), *The Lion King* has had the Hollywood herd on high alert since the studio first announced its intent three years ago to remake the 1994 cartoon epic with Jon Favreau directing. The filmmaker's photo-realistic adaptation of *The Jungle Book* received audiences in 2016, using cutting-edge tools to bring exotic animals to astonishing animated life. A technology Favreau's team has only further developed since. But even Favreau would tell you, *The Jungle* and the savannah are two vastly different beasts, and no beast roars louder than *The Lion King*.

Released in June 1994, the original film remains the highest-grossing hand-drawn animated movie ever made. It was the No. 1 movie worldwide that year and Disney's biggest-ever opening weekend at the time. It would make pop-culture history at the Oscars (winning for Hans Zimmer's score and Elton John and Tim Rice's song "Can You Feel the Love Tonight") on stage (where the 1997 Broadway musical is, per *Further*, the most profitable entertainment property ever created), in stores (where the

As a result of the film's success, Disney has a lot of merchandise to sell. The film's success is a testament to the power of the Disney brand. The film's success is a testament to the power of the Disney brand.

hasn't from tins, merchandise sales exceeded \$1 billion in its first year alone — and even at cinemas again when a 3-D rerelease set theatrical records in 2011. The simplest explanation for its success is its story: a Hamlet-inspired, African-set fable of a young lion prince named Simba forced to fill the vast footprints of his late father, the fallen king Mufasa. It's a classic journey hero's and universal, and while that certainly hasn't changed 25 years later in Favreau's adaptation (penned by Jeff Nathanson), this lion also a about to come of age in a whole new Africa.

It feels like we're resuming an ancient ritual landmark—how do you take advantage of all the new technological breakthroughs, but still maintain the soul and the spirit of





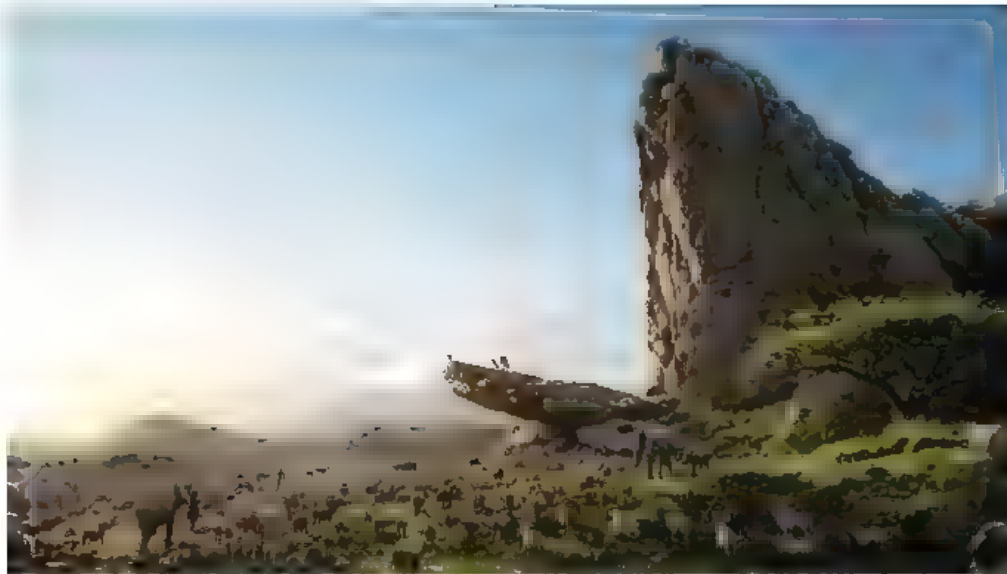
the original *Lion King*?" Favreau, 52, tells EW we can't think this film as a culmination of all the live-action adaptations that Disney has done of their animated classics. And by the time *Jungle Book* was done, we had a lot of familiarity with this technology, so you're hitting that part of your stride where you're saying, "Now, what can I really do with this?"

Much of Favreau's trailblazing technical team from *Jungle Book* has returned for another trip to the animal kingdom, but there's one big caveat: While *Jungle Book* featured a flesh-and-blood human (Neeraj Bedi as Mowgli) among its characters—hence "Live-action"—Favreau has no human star this time around. So despite what you may have heard about Disney's "live-action *Lion King*," he prepared to leave

that label behind and get acquainted with another phrase in filmmaking: virtual production. "By removing the one physical element of *Mowgli*, we were no longer tethered to the fact that we had to have bluescreen or an actual set or real cameras, so everything became virtual at that point," Favreau explains. "We've basically built a multiplayer VR filmmaking game just for the purposes of making this movie."

To get to the set of *The Lion King* simply pop on a virtual-reality headset (like EW did way way back in the summer of 2013), look upward and you realize you're at the bottom of Pride Rock, the film's majestic mountain centerpiece. A few angled feet above you, Favreau's VR avatar, a blue humanoid ball, ching flowers in the sky

beside it, watching as core play out between two lions at the rocky peak. Animators have used key-frame CGI and the recorded dialogue of actors to create a master animation of today's scene, in which Mufasa (James Earl Jones reprising his 1994 role) reaches young Simba (JD McCrary) about the bounds of the kingdom he'll one day inherit. While each "take" of the animated Mufasa's performance is the same, the VR technology has afforded Favreau the freedom to shoot the action from any nook, cranny, or even mutual vista view of Pride Rock. Every set piece, from elephant graveyards to exotic waterfalls, can be as meticulously explored as any open-world 3-D videogame, allowing him to render his director's photography (Fabrizio Deschanel) and his crew in scout



locations together in real time. They can establish their shots, just as they would on a physical set, but without having to relocate heavy camera units, chase the light of a dwindling sun, or coerce animal actors into doing their scenes once more with feeling.

The whole reason for all of this is to make an animated film feel live-action. "To have a real crew make all the camera decisions that you would on set—instead of somebody sitting at a keyboard programming in the camera moves," Favreau explains. What he's searching for is a style of film photography that carries state-of-the-art animation with the kind of gorgeous, gritty cinematography you'd see in a nature documentary. Kinetic, impulsive camerawork capturing beautifully rendered animal behavior. An imperfect soul of perfect action.

It is a bit hard to visualize, then, Favreau says, *hakuna matata*. "The hope is that none of this will matter when people see it," he concedes. "We hope it will feel like something different and something that's as emotionally engaging as a film with real animals using real cameras. And as we introduce the material to people, they'll begin to understand—or at least be confused in a way that's creatively compelling."

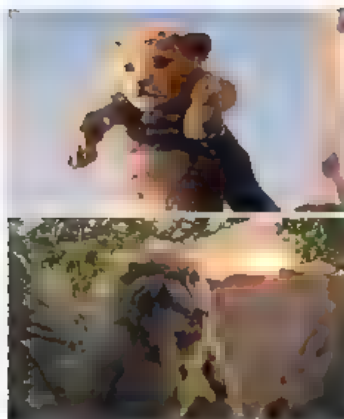
The thing is, you get all these with *The Lion King*.

Nor because of its quantifiable metrics or its grand Shakespearean under tones. Out for the particular pristine nostalgia it holds among young and millennial audiences as a formative film that dealt with fan themes: "I've heard it referred to as the crown jewel of the Disney movies, and for me, now, it's to sure the one that hit me the hardest and taught me the most lessons about life and death and many things in between," says Seth Rogen, 32, who voices Simba's no-worries warbling pal Pumbaa. "Whenever I'm shown the footage, I weep uncontrollably because it just hits a raw nerve in some ways and taps directly into these feelings from my childhood, but updates them with a scope that is heavily impactful to me as an adult."

On that regard, Favreau's cast and crew are filled with Seth Rogen, fervent vocal fans who reminded the filmmaker of his precarious spot at the intersection of hands-on visual reinvigoration and hands-off narrative preservation. But can you teach an old lion new tricks? "It's amazing how much you can change, but if you reference the proper memory points, it feels like you're completely being true to what came before," says Favreau. "The trick is to quantify those things. Figure out those connection points

GOING FOR THE
BROKE: FAVREAU
DIRECTS FROM THE
SIDE, GUIDE
FOR ANIMATORS





Simba as a cub (top) and as an adult (bottom) in *The Lion King*. Photo: Disney

There's a checklist: 'What do I respect if I go see this?' And there were about six things on that list for *Jungle Book*," Favreau checks off. "This one has absolutely."

So the director tried to identify impactful opportunities where he could safely expand for modern audiences—for instance, in casting. In 2017, he found his anchor in Donald Glover, enlisting him as adult Simba at the onset of a career stretch that included his FX series *Atlanta*, the quadruple-Grammy-winning song "This Is America," and a starring role in *Solo*. "[*The Lion King*] is a timeless story, but I think the way Favreau has constructed it, it's a very timely story as well," Glover 30, tells EW. "I just wanted to be a part of a global story."

Glover's costars are no strangers to global reach themselves: Musicians Beyoncé Knowles-Carter voices Simba's best friend, the powerful lioness Nala; comedy stars Billy Eichner and Seth Rogen, whom Favreau toyed with modernizing the film's humor (rouge and razor as the responsibly irresponsible Timon and Pumbaa, respectively). Oscar nominee Chiwetel Ejiofor lends his dramatic gravitas to the villainous back-sheep prince Scar, and James Earl Jones, at 88, reprises his legendary role as King Mufasa. The ensemble also includes John

ALL IN THE PRIDE

Meet the actors giving *The Lion King*'s iconic characters a fresh coat of fur —**MARK SHEFFER**



Donald Glover
SIMBA

The *Atlanta* superstar steps into the paws of the brave prince of Pride Rock



Beyoncé Knowles-Carter
NALA

Who can we world? Simba's formidable lioness lover played by the musician



James Earl Jones
MUFASA

Long live the king, voiced in 1994 and now in 2019 by the original voice



Chiwetel Ejiofor
SCAR

Do prepared for the 12 years a *Slave* actor's chilling turn as Simba's power-hungry uncle



Billy Eichner
TIMON

Billy on the *Stewie* quick, funny, amiable insult is off as the musical-maniac lion



Seth Rogen
PUMBAA

Timon's warthog partner shares the problem-free philosophy of some of Rogen's most outrageous characters



John Oliver
ZAZU

The *Last Week Tonight* host takes a closer look at the players in the savannah as Mufasa's on-call "lion" friend





Oliver as royal adviser Zazu, Aïre Woodard as queen Sarabi, John Kan as mystic mandrill Rafiki, and Eric Anere, Florence Kasumba, and Keegan-Michael Key, as Scar's now-terrifying crew of hyena cronies.

Even the cast can't believe the cast. "I think I screamed when I found out Beyoncé was going to be in the movie," says Shahadi Wright Joseph, 24, who voices young Nala. "And when I found out she was going to be playing older me, I really had to step my game up and think about what Beyoncé would want." McCrory, 22, who pads around the Pride Lands as young Simba, gushes: "Donald Glover is so talented that I actually did have to take him into consideration, because if Simba is going to grow up to be some sort of figure and you know, of it, you have to keep that motive." Elidor raves of the towering Jones: "For those of us who

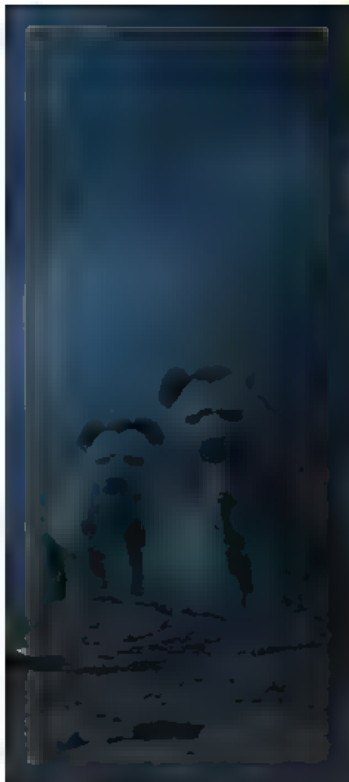
grew up with James Earl Jones and his voice, the comfort of that is going to be very rewarding in taking us on this journey again. It's a once-in-a-generation vocal quality."

The characters themselves are just as iconic as the celebrities playing them: names like Simba, Rafiki, Timon, and Scar have spent nearly a quarter century etched into pop culture, presenting the actors with both a daunting and thrilling opportunity to reinvent. There are a lot of roles I won't think I'm right for even in movies I'm making, but Pumbaa was one I knew I could do

well," beams Rogen, whom Favreau emailed with a casting offer shortly after the film's announcement. "Truthfully, I probably would have been a little insulted if he didn't ask me no." Elchinger was slightly less assured. "People way more famous and successful than me would have killed for this part. I've heard about some of them!" admits the actor, 40, who cowrote Nathan Lane—the original, portrayer of meerket Timon—as a personal medical hero. "But the bigger the names, the more you have to ignore it. If you get to the soundstage and you're thinking,

66 You would spend the first 25 minutes of a [voice] session just talking with Jon about how all of this was being achieved. The technology just seemed so next generation and out there."

—CHWYEL ELDOR



Scar (Chiwinkel
Fiorino) and
his younger
brother Simba
(Devon Bostick)

Oh my God, what a full-circle moment! Nathan Lane did it originally. Beyoncé is to this" then you're paralyzed creatively. You just have to put that out of your head in order to get the job done."

Yet for a star of Beyoncé's stature, the scrappy virtual-reality stage of *The Lion King* is arguably the most intimate she's performed on in years. Favreau cast the singer's persona "bigger than life" but cites her dedication to her family as a key motivation to her joining the epic. "Part of it is that she's got young kids, part of it is that it's a story that feels good for this phase of her life and her career, and she really likes the original very much. And then of course there are these wonderful musical numbers that she can be involved with, and my God, she really lives up to her reputation as far as the beauty of her voice and talent."

Favreau derided the film's music as its other major trauma ripe for renewal. With all five songs from the 1994 film—including "Be Prepared" and "I Just Can't Wait to Be King"—featured again, he hoped to spark collaborative magic by reuniting the original music team of Zimmer, John, and arranger Lebo M, to revisit their work alongside the new influences of Chiwetel Embury and Mrs. Carter. "Having Donald Glover and Beyoncé involved and trying to create new songs but trying to build on what people remember and love about the old ones, has been really fun and formative," says Favreau.

Zimmer faced with reevaluating his Oscar-winning score, was hesitant to return. "I have worked very hard to not ruin things through improvement," he says—but as he performed the music of *The Lion King* during his live concert tour over the past three years, he began to accept this circle of second life. "We had been playing the same music, and if we were putting all our emotion, all our humanity into it—we weren't playing a movie—and so I suddenly realized what my place in this new version was: to try a big experiment and use my band and orchestra, go back to Africa, work with Lebo and the musicians from all over the world and really make this a performance," says the composer. "If there is one story in the world, I can think of at this very moment that can lead itself to truly becoming an experience, it is this, I am doing this strictly for the people for whom it means something. I'm working my musicians to the bone because I want to smell sweat and blood in this studio."

An argument isn't just an argument when it's between two lions. "There's something quite interesting in knowing that you've always held a latent capacity," muses Ejiofor, 41, who describes his diabolical version of Scar as more "psychologically possessed" and "brutalized" than the cartoon counterpart. "Especially with Scar, whatever it's a vocal quality that allows for a certain confidence or a certain aggression, to always know Jack at the end of it, you're playing, somebody who has the capacity to turn everything on its head in a split second with outrageous acts of violence...that can completely change the temperature of a scene. Pange notwithstanding, Favreau's actors were directed to eschew any guesses of animal behavior and treat their beasts as humanely as humanly possible—a relief for some. "I wasn't sure if I was going in there and—no pun intended—harming it up," says Kagen. The physicality of Pumba is so unambiguous that it thankfully just did not seem like me crawling around on all fours was the best idea. Also, was lying, pun was intended.

All change animal were left in the paws of the animators. Each scene began with Favreau directing the actors in a black-box theater rigged with microphones like a live sitcom taping (except Jones, who recorded his part in a studio in New York). Those sessions became the actual vocals used in the film, and any camera footage became a reference for the animators to translate the performers' micro-expressions, gestures, distances, head angles—into animal equivalents. All those little subtle ones that actors give animals have their version of, so what a human would do with its face, a lion might do with its whole body." Favreau expounds. The animators created master animations for each story beat, which would then be loaded into the VR and filmed, at which point the actors could enter the virtual stage and see how their scenes were

THE LION QUEEN

Musa isn't the only reigning "oval" in these Prince Lands. The internet's bowed down when Davo and Kween got a joint release kicking as the older version of Nala Simba's childhood friend and future queen. "I've got the Beyoncé in my house," says Jay-Z with a laugh, adding that he wishes that in the simplest purity and a whim and got an outfit made, it seems clear, by an old collaborator in return.

"Whenever she came by to work on it," she was in, really curious about the technology. She was always full of techniques, she rolled up her sleeves and got into the VR and started to mess around with the users. It directed recalls, think like those people who are at the pinnacle of their industry, and has a really good amount of how they

things can inform other things she's working on. Right now she's working on a book about what's happening around the world and how it's affecting work together, and you could see how it and filmmaking and television and music were all sort of moving together.

While he directed for a while, going to work Beyond's career into the film's infancy, he has never recorded a solo cassette. He admits to the singer's influence on his animated performance. "When I would see her sing, it would give me shivers," he gushes. "I was a fan, always. I've been directing the animation. I knew it was a problem, seeing what she was doing as a performer and how that would fit in the character. I'd be like, 'This is a little playful. Technically speaking, she'd sing great. But I don't want to put a song in if it's not right.'"



progressing or, per Haynes's signature belief in iteration, take another stab at recording. "It was really amazing," Glover says of the director's techniques. "I've never seen anything like it. To be able to have that type of mobility in an actual world is the first of its kind I think. Now he melded new and old tech was really inspiring."

Just as significant was Farrelle's simple act of letting actors record together—a rarity in animation, but one that can unlock key character dynamics, like with Timon and Pumbaa. In *The Lion King's* translation from colorful cartoon to photo-real docu-char, it's Eichner and Ruger as the film's comic relief who embody the project's challenging mission of calibrating the proper tone. "The aesthetic style is so wildly different that there are certain aspects of that type of voice-over acting that Na'adan came and [original Pumbaa] Ernie Sahella did which would, great as it is, feel completely out of place in this version," says Eichner. "Na'adan and Ernie were coming out of a legendary production on *Gypsies and Dolls* on Broadway and they really reaped into that old-school, vaudeville, Boyz n the Bz, inspired sensibility for Timon and Pumbaa. Seth and I are not coming out of a production of *Gypsies and Dolls*. But, I think overall our dynamic is more conversational. I'm not saying it's subtle, but it is conversational." Ruger equates the Timon-Pumbaa relationship to something more akin to marriage. "Like any two people who spend a lot of time together, they start to have things that bother one another about each other."

Other characters needed no such reinvention. "James Earl Jones would do a take and then ask me for direction, and I honestly couldn't give an answer!" Purcell exclaims. "I was like, 'You're Mufson. Everything he said sounded perfect because it was him saying it.'" Even now, the director still can't quite believe that Jones agreed to join the film. "He could have just as easily said no. His voice could have sounded different. There's a lot of





Simba: "You say you killed Scar?" Wright: "Joseph is a great actor." —Jon Favreau

ways this could not have worked out. And that all of the stars aligned and there I was listening to him record... I felt something very powerful happening. And it's very hard to do your job during those moments when you just get lost in it.

If the stars aligned for the first *Lion King*, it looks like they're going to align once more. Early prognosticators are tracking the film to be one of the, if not the, biggest of the year. In the company of *Avengers: Endgame*, *Frozen 2*, *Toy Story 4*, and *Star Wars: The Rise of Skywalker*, no less—and all Disney, of course! But the intangible aftereffects of Favreau's film stand to be just as striking.

There's a cultural impact to be had, as Glover, Ejiofor, and others agree that the

casting of predominantly black actors adds a powerful dimension to a piece that, in 1994, found its African princes in Matthew Broderick and Jonathan Taylor Thomas (no shade, but still). "The *Lion King* is a wonderful opportunity to bring in a cast of black actors to play these extraordinary iconic roles," says Ejiofor. "Obviously I feel very connected to anything African because of my heritage, and that's why it's a very special experience to me." It's wonderful if so, too. Jon Favreau and Disney have really pushed to engage with that kind of casting. Wright Joseph adds: "Representation is really important because you have all of these amazing characters inspiring little black girls and black boys. I [know] Nala inspires little girls because that happened to me when I was younger. I actually said that I wanted to be her. She's a great role model."

The film community a so few a be ground numbling as Favreau breaks into new technology. Some on *The Lion King* a production team compare the moviemaking techniques to the industry-wide war of attrition of James Cameron's *Avatar* in 2009, even veterans of *The Jungle Book*, dubbed a game changer just three years ago for blurring the line between artifice and authenticity, acknowledge how they've topped themselves (which also falls in line with the inescapable philosophy of tech-obsessed Walt Disney). "The time was ripe to do this, but no one was doing it," says three-time Oscar-winning visual-effects supervisor Robert Legato. "This was a push to make a film that broke the conventions of what you imagined these types of films could be and it's just literally force of will. Everybody does VFX movies, everybody does animated movies, everybody does live-action movies—but to mix all of them together to make something that believes how it was done is, I think, the game-changing portion of all this."

All the while, outside the technical stage, Walt's legacy of meaningful family storytelling lives on. Isn't this how we're supposed to spend our lives? Aren't we supposed to try to do excellent things and have a good laugh while we're doing them? says Zimme. "We're really not doing it for the money. We're not a tiny bit for the record sales. We're doing it because we have to. Because we have to give back to this audience that has supported this story all these years."

Royal procedure would suggest that *The Lion King*, both the original and now its heir, have a long reign ahead yet. "Seth and I looked at each other early on and said, 'No matter what else we do in our lives, more people around the world for years, decades, maybe centuries to come will hear our voices in this than they'll see us in anything else we ever do,'" says Eichner. "Long after we're gone, this movie will be seen by children who haven't even been born yet. So if you can really do a sit back and laugh at the absurdity of how enormous it is."

Enormous. Reversed, impossible to forget. Ah, there's that element. ♦

66 What's wonderful about the original is the tonal variety: There's Mufasa's death, but also 'I Just Can't Wait to Be King.' There's the humor of Timon and Pumbaa, but also the heaviness and the responsibility of a hero's journey. And that's what we have to honor." —JON FAVREAU

MAY



THE SUN IS ALSO A STAR

5 ANIMATING
+ AND + 2010
L. BRUCE MULLER

DISNEY/STUDIO
P. DISNEY/STUDIO

RELEASE DATE
5.17

IN THIS MOVIE

- Ma p. 21
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the Monsters
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- Always Be
My Maybe p. 36

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SHOW
BOY But at the
time it "wasn't
waiting" his
"body" of the
up "Cheng"
said it was that
actor Natasha

IT ALL STARTED WITH A POP TART

A homemade strawberry Pop-Tart, to be exact. Yara Shahidi (grown-ish) and Charles Melton (Riverdale) were taking a break in the middle of their chemistry read for *The Sun Is Also a Star* when he asked for a bite of her dessert. "It will give you literally anything I want except my dessert," Shahidi says of her general food-sharing philosophy. "He asked for some, and it was an anomaly of a moment for me because I said yes. That was the beginning of our bond, because it was really out of character for me."

Bondage is the central ingredient in the love story of Natasha Kingsley and Daniel Bae. Based on Nicola Yoon's 2016 book, *The Sun Is Also a Star* follows the teenagers for a very important day as both of their young adult lives. Daniel, a Korean-American, is preparing for a college interview, and Jamaican-born Natasha has 24 hours to stop her family from being deported. But when Natasha and Daniel

meet for the very first time on the streets of New York City, they can't help but wonder if they were meant to be together. Or at least Daniel can't. "I loved the way the gender roles are reversed," director Ry Russo-Young says. "As a female director you read a lot of scripts that are very traditional. In this, she's the science nerd and he's the romantic and the poet."

And while Shahidi was Russo-Young's first choice for the part of Natasha, finding Daniel took a little bit of help from social media. After Yoon posted on Instagram asking fans who should play the two leads, Melton woke up to an overwhelming amount of notifications. Melton then took a screenshot of the post, sent it to his reps, and asked for the script. "That same day I bought the book and read it," Melton, 28, says. Essentially, Melton fell for Daniel faster than Daniel falls for Natasha. "Daniel's very endearing. There's a sensitive side to him that he's not afraid of. I found a lot of similarities with who I am as a

person. Have I told somebody I love you after a day? Yes. Don't judge me."

But let's not get ahead of ourselves. Natasha and Daniel aren't quite ready to say "I love you" early last July on the movie set, Melton and Shahidi filmed a scene in New York's Koreatown. Natasha has a couple of hours to kill before her appointment with an immigration lawyer, and Daniel is using that time to ask her question after question. Before this day is done, he's determined to know her. But in between the standard "getting to know someone" inquiries, they find themselves discussing identity and what it is to feel American when others don't see you that way. "To be able to have the story line about deportation and cultural identity at the same time as a story line about love is what I really appreciate," Shahidi says of the script.

And if those weren't enough issues to tackle, the film also takes on the very idea of fate. When Yoon sat down to write the book, she says she wanted to touch on "how everything was connected." And that's one of the things that drew Russo-Young in. "I loved the fact that the book explored love in New York City and the topic of immigration, and the fact that I, also, wrestled with these bigger themes of the universe and destiny and the odds of two people finding each other in this big, crazy world," Russo-Young says. Because if you really think about it, a lot has to happen for two complete strangers to come out each other on a sidewalk, one of the world's most populated cities. Life is not always as simple as sharing a Pop-Tart. —SAMANTHA HUGHES

“Growing up, I never saw the male lead be an Asian in Hollywood. I’d get references like ‘You’re Jackie Chan or Bruce Lee.’ To see the love interest being Asian is so exciting.” —CHARLES MELTON

GLENN - THE GEM



Trying to make the peace coffins and win the African's parents' esteem on his a breezy, laid-back tone on the radio, says to be a "strong, confident, energetic" person who is "wonderful" and "lovely." Rather than pushing her in a big dark area, where she would stand out because the people in the marketplace are quite colorful and bright, she thought we'd have fun with it," says Wilkinson. For Scott, it was the pop of yellow and bright vermilion that made the outfit. "Sometimes the simple costumes are the ones you just love the most," says Scott.

[illegible]

As Jasmine was in her meeting with Prince Ali, Aladdin in disguise in the palace courtyard she wears a vibrant magenta and coral gown. "I didn't promise to come," he says, "I decided to make up my mind up not turning up, so she gets stood up." Wiltonof says, "I knew had to create something very special on his moment. The dress which draws from Scott's South Asian heritage, is more like knowing that Jasmine's father was structured, egalitarian. There was no picture taken, and I looked like I was from Bollywood. Julie Scott says:

MAY

STARRING

Megan MacQuinn
Maggie Smith
W. Orlan

DIRECTED BY

Guy Fitchie

RELEASE DATE

5.24



4. RENDON H. HILL

Isasmine's iconic turquoise crop top and harem pants are the canon of Disney-princess costume, the Wilkinson and Scott knew they had to do them justice. Wilkinson updated the look with a flesh-toned bodice and pants embroidered with metallic "sashes." Isasmine wants to succeed and fight for her country and have a sense of freedom. "I look a beautiful paubok trapped in the royal court," a golden-age Wilkinson says Scott pictures will. "Nasei Pedra as Delle adds, 'I'm keeping that century feel while still having beauty and opulence and sassiness."



Girls' Dorian Foster, with Karl in Green, and Megan MacQuinn in the film of Booksmart, a new film about friendship more realistic.

Booksmart

STARRING

Drew
Foster
Karl in Green

DIRECTED BY

Drew Foster

RELEASE DATE

5.24

AS A 'TEENAGER' IS IT POSSIBLE TO BE TOO DEDICATED TO YOUR school work? That's the question at the heart of *Booksmart*. Drew Foster's directorial debut follows high school seniors Molly (Reenie Feldstein) and Amy (Karl in Green) by 11th grade focus with Foster. It's a comedy about two good students, Molly and Amy, who miss out on a crucial part of their high school experience: partying. "I've like I've never seen one of these characters as the center of a comedy," Foster says. "I like to see two of them," Foster says. "The main engaged part is often a secondary character." This time, not only are smart girls front and center but they have one night before graduation to make up for two years of good decisions. "This is it as a coming-of-age story, albeit a rushed one." "Even comedies were our spirituals," Foster says. "We watched like a bunch of *Booksmart* High before we made the movie." "I like to prep." Foster's *Booksmart* has a very different kind of pool scene. —SARANTHA HUGHILL

ASIA KATE DILLON

JOHN WICK: CHAPTER 2—PARABELLUM

STARRING
Keanu Reeves
and Hiroyuki
Sanada

DIRECTED BY
Chad Stahelski

UNRATED-PALE
5.17

In the action-thriller series *John Wick*, Keanu Reeves stars as John Wick, a former hitman who is forced to go on the run after his wife is killed. In the second chapter, Wick is forced to go on the run again after he is framed for the murder of a high-ranking official. The film is a sequel to the first, which was released in 2014.

It's a high-gloss, stylish action film that is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014.

because it's a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014.

One of the producers, Basil Iwanyk, is a big fan of *John Wick*, and he's the one who convinced the director, Chad Stahelski, to make the sequel. The film is a sequel to the first, which was released in 2014.

Keanu is so humble and so vulnerable and he is intelligent. It was easy to see why he was so popular. The film is a sequel to the first, which was released in 2014.

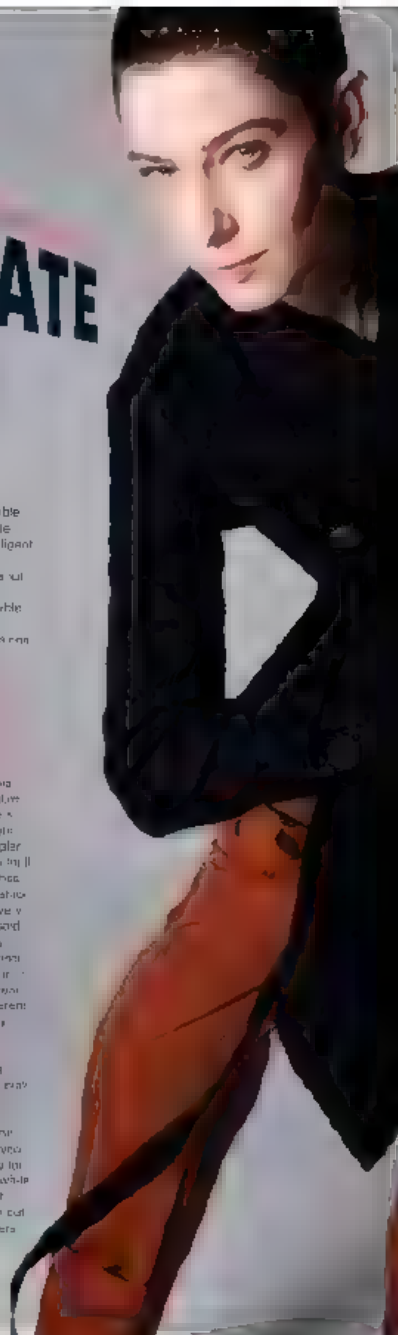
The film is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014.

Lawrence Fishburne, Jason Momoa, and Keanu Reeves are the main cast members.



It's a high-gloss, stylish action film that is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014. The film is a sequel to the first, which was released in 2014.

CLASS CLIPS



MAY



The most brilliant at what he does," says Egeron of Rocketman costume designer Julian Day. "He was making it look like my version of Film."

Rocketman

STARRING

Taron Egerton as
Elton John
Brie Larson as
Diane Warren

DIRECTED BY

Dexter
Fisher

RELEASE DATE

5.31

"WHO WOULDN'T WANT TO DESIGN A FILM ABOUT ELTON JOHN and his life?" says Rocketman costume designer Julian Day. "He's pretty much the most flamboyant rock star that has ever lived." Day is no stranger to theatrical musicians as he's working on last year's *Bonham*, *Rhapsody*, but *Rocketman* provided new challenges—and a reunion with star Taron Egerton, whom he dressed for DC's *Robin Hood*. "With *Bonham* and *Rhapsody* it was much more of the idea of copying some of the looks and true representation," says Day. "With *Rocketman* we had the freedom to create."

Egerton was ready to step into John's skin via his memorable stage wear, which ate a lot of time as a "suit of armor" during rehearsal for *Boyz n the City*. "My sense of humor comes from a place of self-loathing. If you make you self ridiculous, then nobody else can laugh at you. I don't wish to deconstruct Elton, that's how I approached it in terms of character and audience understanding that completely."

Some of the new classic Elton's originals included a few looks John created for his starring role in *Elton John* at the 1970s. But Day took liberties with a few of the more eye-popping getups, including an elaborate colorful wig and a fur coat. "There is a very iconic look, and you really can't change the shape of it," says Day, who nonetheless made alterations subtle and sense, like adding thousands of Swarovski crystals in place of the sequins used on the original by designer Bob Mackie. "It was very custom-made," says Egerton, adding with a laugh, "The problem is because it's covered in Swarovski crystals we couldn't wash it for the whole three months, and I wore it every third day. So in good luck, never wash it again, because it probably stinks." —SARAH RODMAN

SUMMER MOVIE PREVIEW

JUNE



Photo: [illegible]
[illegible]
[illegible]

DARK PHOENIX

STARRING

JOHN C. REHR
CHRIS PUGH
MICHAEL FASSBENDER
JULIA ROBERTS

CASTING BY
JOHN C. REHR

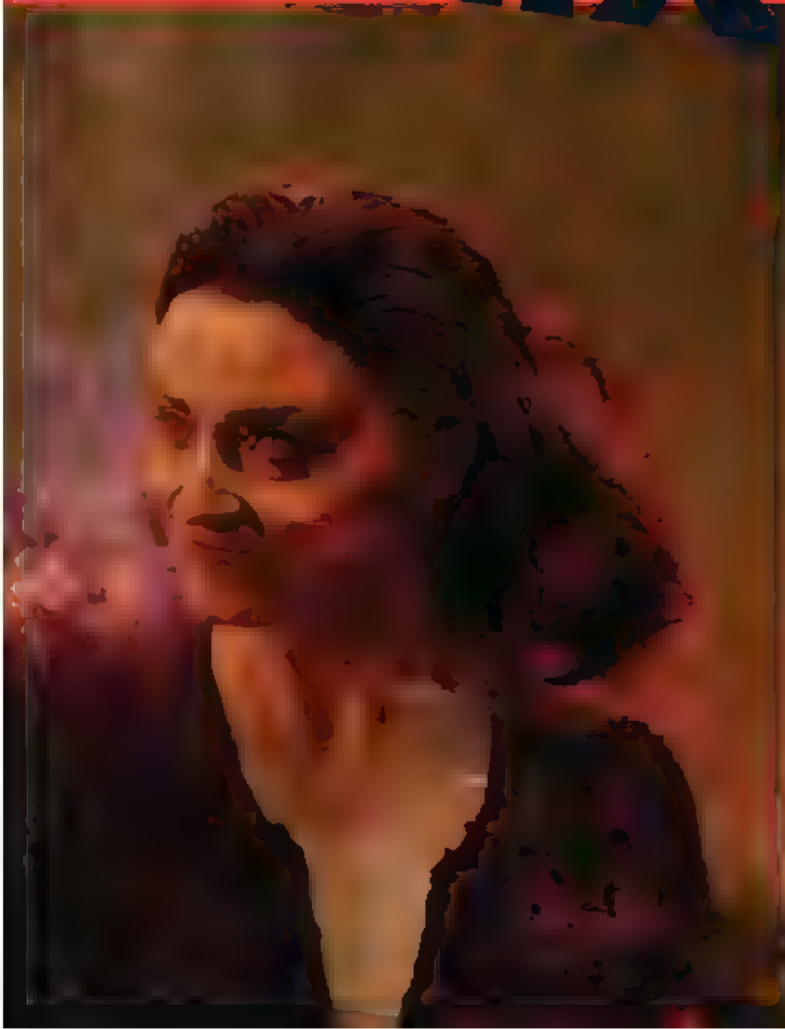
RELEASE DATE

6.7

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MOVIE

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Charles (James McAvoy), Jean (Sophie Turner), Erik (Michael Fassbender), and Jean Grey (Sophie Turner) in *Dark Phoenix*. From left: James McAvoy, Sophie Turner, Michael Fassbender, and James McAvoy.

THE END IS NEAR. IT IS A WARM MARCH DAY on the Twentieth Century Fox lot in Los Angeles, with only hours remaining until the studio's merger with Disney becomes official. "The feeling of uncertainty is palpable—like the last day of high school." Meanwhile in a tucked-away office with a project going by the code name *Real Space*, writer-director Simon Kinberg and his producer Hutch Parker are putting final touches on the summer's highly anticipated X-Men film (and Kinberg's feature directorial debut), *Dark Phoenix*. The changing of the guard isn't on Kinberg's mind at the moment, as he's got a potential blockbuster to deliver. Says the director, "When you're making a movie, you're an inside the process that you're not thinking about the executives who are going to be around for the premiere."

Based on a comic the most iconic of all the story lines in the X-Men canon, Kinberg's *Phoenix* also serves as a possible climax for this iteration of the mutant saga on film. It's set in 1992, with Mystique (Jennifer Lawrence), Beast (Nicholas Hoult), Storm (Alexandra Shipp), and others being sent to space by Charles (James McAvoy) for an astronaut rescue mission. While she's up there, telepath Jean Grey (Sophie Turner) absorbs a powerful, malevolent energy

once known in the comics as the Phoenix Force that threatens to take over her mind and body. After a devastating encounter with Jean leads to the death of a pivotal team member, the mutants—including Magneto (Michael Fassbender)—become divided over whether to save or destroy the tormented redhead. Jessica Chastain also appears as a shape-shifting alien seeking to control Jean for her own nefarious reasons. Explains Kinberg, "The story was as if it was the culmination of all these X-Men films [and it felt appropriate that we would kill off one of the main characters]."

Jean's internal struggle makes the most challenging role so far for the 23-year-old *Game of Thrones* star. Turner studied schizophrenia and dissociative identity disorder to try to ground her performance.

I found this amazing video on YouTube, and it was what it feels like to have auditory hallucinations," says the actress. "I put it in my ears and I walked around New York City, and I tried to function doing mundane tasks like shopping and talking to people on the street, and it was f—ing difficult!" Adds Parker, "The movie is about Jean evolving from this character into something else and that's what Sophie did. She went from being honestly a kid on [2016's] *X-Men: Apocalypse* to being

unbelievably committed to the work and showing up with a level of preparation that definitely said, 'Oh s—.'

Much like Jean, *Dark Phoenix* has gone through its own dramatic evolution. While the film originally wrapped production in October 2017, the filmmakers decided to revamp the look of Phoenix in post (more "comic" and less "flamy," according to the director) and shoot a new third act, instead of taking place in space, the climax finds a the X-Men kidnapped and on board a military train. Kinberg admits that his ambitious vision for *Phoenix*—a mix of poignant family drama and superhero spectacle—made for a complicated first stab at directing. "I think the biggest challenge is modulating the film so that we have the big scale and visual-effects action that these movies require, but balancing that in a way that feels calibrated with the drama," he says. "You have these big space sequences and trains flying through the air and people firing lightning bolts, but you also have a lot of emotional, four-page dramatic dialogue scenes."

With Disney and Marvel taking the reins of X-Men, it's unclear what it means for the future of the franchise. But the series' destination isn't Kinberg's current priority. *Dark Phoenix* doesn't have a tag at the end, the typical spot to tease a new installment. "I'm thinking about delivering and finishing this movie the best we possibly can," says the director before heading out to another meeting, "and then taking a vacation." We'll just avoid outer space. **TM STACE**

66 If Sophie had to do 10 hours of work, she'd do 20 hours of prep. She definitely put herself in the hands of Simon and relied on him, as well as helped him to create this dynamic." **JAMES MCAVOY ON DARK PHOENIX COSTAR SOPHIE TURNER**



He's the Walrus: Himesh Patel takes on 'the rest' of the Beatles

YESTERDAY

STARRING

James Franco
by James Franco
and the rest of the Beatles

DIRECTED BY

Danny Boyle

RELEASE DATE

6.28

IT'S A TYPICAL BRITISH MUSIC FESTIVAL on the menu: muddy face paint and wet, swarming stages where waist-deep bands shout and sweat the smell of funnel cakes, weed, and grilled onions in the air. Except somewhere between the pop-punk peddle and a burger stand called "Porchy Jack," a direct set of movie cameras is aimed at newcomer Himesh Patel. As a flailing musician named Jack Mallory, he's

about to film a pivotal scene for *Yesterday*—a musical dramedy penned by non-can godhead Richard Curtis, helmed by Oscar-winning director Boyle, and featuring the original songbook of another little upstart group called the Beatles.

In the script, Patel's Jack wakes up from a freak accident following a global blackout to find that no one—including his loyal best friend and manager, played by Jay

James—has ever heard of John, Paul, George, and Ringo. And so, Jack passes off a few of their classics as his own, then a few more: suddenly a borrowed star is born. "It's a complete celebration of the Beatles," says Patel, 28. "I've been playing these songs over and over for three, four months now, and I'm not sick of any of them." James' *Cinderella Man*, in *Mr. Herr We Go Again*, has a the same about working with Boyle and Curtis: "With Danny, everything is so energized and bold and alive. And then what Richard does so well is humor, and the way he makes the whole audience's heart beat in unison." For Curtis, it was a chance to work in pastoral Suffolk, his own backyard. It's also how he roped in his friend and fellow local Ed Sheeran to play a pivotal supporting role: "Danny actually came to dinner here one night with Ed and just said, 'Why don't we have him in the movie?'" As a wise-band once sang, all you need is love—and maybe good neighbors.

—LUKE GREENBLATT

JUNE

Seena Miller... Deb searches for a more inclusive



AMERICAN WOMAN

STARRING

Seena Miller, Jeff
Crisp and
Kerlin Cox. Aaron
Paul. Wally Pfister

DIRECTED BY

John Dahl

RELEASE DATE

6.14

"I think I'm really drawn to courage, and she felt courageous." Seena Miller says of Deb, a complicated, "furious" and messy heroine at the center of *American Woman*. In a career high for Miller, 37, the actress plays a glum, up-patty girl in Portland, Maine, whose daughter goes missing. When you become a parent, you have these awful imaginations of your worst nightmares," says Miller, who has a daughter herself. Deb then has to take care of her grand son as his grandmother has died. "Something about mothering that kind and feeling at it and exploring a new, however makeshift, that sounds intriguing and also incredibly sad." **WICK ROMANO**

Intuitive, intuitive, and more... Jonathan Winters' "friends since childhood"



THE LAST BLACK MAN IN SAN FRANCISCO

STARRING

LaKeith Stanfield,
Jordan Peele,
Damon Evans,
Tasha Ambrose

DIRECTED BY

Joe Talbot

RELEASE DATE

6.7

The Last Black Man in San Francisco is as intimate as movies get. Developing "cultural conversations that directly tie culture and race to Jimmie Foele," both making their last on-camera, and when they were young. "Despite the intimate, it's something about a young man's effort to reclaim the Victorian home he grew up in, and a poignant story, and is a dreamy, queer to a city losing its soul. My friends parents—native San Franciscoans who now live in the outskirts—emphatically when they saw the trailer," says. "This is about respect for the ones before you, this culture, the city and the people who make the city." **DAVID CANFIELD**



TOY STORY

STARRING

Tom Hanks,
Tim Allen,
Annie Potts

DIRECTED BY

John Dahl

RELEASE DATE

6.21

A FAMOUS TOY BAND FROM THE '80S REUNITES
In Disney/Pixar's summer sequel, which brings
Woody, Tom Hanks, and Buzz Lightyear
upstage to a sleepy town where they must
nearly find a faraway, once again, the Pop

AMERICAN WOMAN: JEFF CRISP; THE LAST BLACK MAN IN SAN FRANCISCO: JONATHAN WINTERS; TOY STORY: JIMMY KIMBLE



Bo Peep (Annie Potts) leads *Toy Story 4*'s new rescue crew through the perplexing, uncharted and, indeed, perilous man-and-robot-analogy here.

WOODY 4

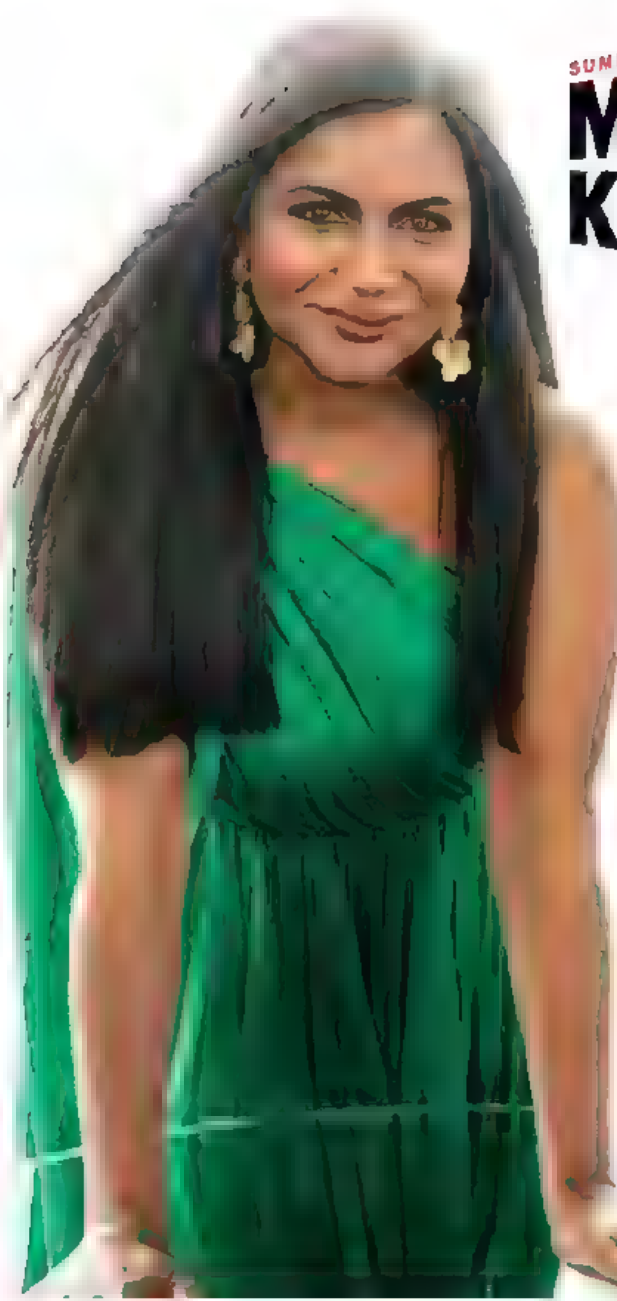
who reemerges to her old pals as a ray of lost—and a woman changed.

"Bo's been lost a long time, and she's had a lot of time to work it out, but she's come to a happy place on the road," says Bo actor Annie Potts, who voiced the character in the 1997 original and 1999's *Toy Story 2*. The actress says she "felt a little bit like Bo" when the character was set to be found.

In *Toy Story 3* but returns now with a new outfit and a new outlook. "He was a little hampered by the fact that she was porcelain and stuck to a lamp, so they freed her up from that and she's reinvented herself. All she has is what she had on her back and she's made that her cape. She's kind of Mac Max, Mac Merim."

Director Josh Cooley found inspiration in

another iconic film. "Because they've known each other such a long time, the relationship that Indiana Jones had with Marion is something I fed in turn to Woody and Bo," says Cooley, who's eager to showcase the pair's clashing approaches to adventuring—like in the scene pictured above, where Woody, Bo, Buzz, and rescued "survival prizes" Lucky and Bunny (Keegan-Michael Key and Jordan Peele) infiltrate an old antique shop that's home to an evil doll who has taken a few precious prisoners. "Woody flies by the seat of his pants sometimes actually most of the time—and immediately jumps off emotion into action," says the director. "Bo has that same energy, but at the same time she's always four steps ahead of everybody else." That may only be a few centimeters, but still. —MARC BEEBECK



SUMMER STAR Q&A

MINNIE KALII

■ In *Late Night*, Mandy Patinkin's Molly finds herself faced with her very own Miranda Priestly in the form of Emma Thompson's bossy, late-night talk-show host Kathie Lee Newbury. When Katherine gives Molly the job of a lifetime in an attempt to diversify her white male writer's room with women, she realizes they have more in common than they initially thought. Kaliey tells EW about drawing from her own experiences in television to write this.

This is your first time writing a feature-length movie. How was the transition from writing for TV?

The characters that usually play in *The Mindy Project* at *The Office* are these big, round, comical characters who are delusional and very funny and flawed. Molly's flawed, too, but she's much more of a grounded, credible character who's a little bit more realistic than I'm used to playing.

The movie explores the notion of a diversity hire in the workplace. What

BY NIG

something you
have specific
escape route with
came on in the
Office writing staff
as a part of the NBC
diversity initiative,
and remember
feeling grateful for it
but ambivalent for
other people to
know that. It took
me a while to
realize that that was
the way that I found
the opportunity to
be on the show
and other people
who don't look like
me find access
through where they
went to college
who their siblings
are. So, didn't
have to feel guilty
about that.

Was it cathartic
to look back at
you race experi-
ences in the
church and realize
you're there?
I have my distinct
memories of being
the only woman and

LATE NIGHT

STARRING
Mindy Kaling
Cobie Smulders

DIRECTED BY
Nisha Vengal

RELEASE DATE
6.7

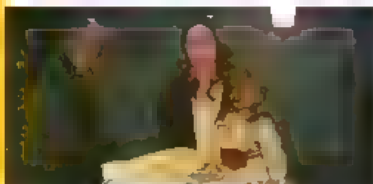
the only person of
color on a TV sitcom
writing staff. And
that gives all the
feelings of being an
employee 12 years
into my own
show, *The Mindy
Project*, the empa-
thies all the char-
acters really do
identify with both
the Katherine and
Molly characters
and that was key.
"Oh, this is going to
be an fun to write."
PIYA SINHA REY

Both characters identify as feminists and yet they're
from completely different worlds of feminism. Mindy
Kaling's, it's a more radical feminist. Katherine



JUNE

Steve Douglas as Father Gordon and Vera Farmiga as Annabelle Warren



ANNABELLE COMES HOME

STARRING
Patrick Wilson, Vera Farmiga
Maggie Grace

DIRECTED BY
Gary Barber

RELEASE DATE
6.28

In the latest film in the exorcist-doll genre, Patrick Wilson and Vera Farmiga reprise their roles from the *Conjuring* movies as supernatural investigators Ed and Lorraine Warren, while McKenna Grace plays their daughter, 10-year-old Judy. This time, the Warrens place Annabelle in their room of haunted artifacts, but she is unleashed thanks to Katie (Francesca Di Marco), a friend of Judy's who's been having trouble with her father. "Annabelle will be wherever she can be, but whether it's not there is an intention," says Barber. Gary Barberman: "Annabelle's presence is a constant threat to the family, and it's up to the Warrens to find out where he's hiding." —CLARA COLLIS

Two of the best Clint Eastwood and Kevin Costner like movies



MEN IN BLACK: INTERNATIONAL

STARRING
Will Smith, Idris Elba
Michelle Rodriguez

DIRECTED BY
Gary Gray

RELEASE DATE
6.14

If you're going to pull the word *international* in the title, you'd better mean it. In addition to refreshing the MIB franchise with two new lead agents, "John Hemsworth" (Idris Elba) and "K" (Will Smith), the fourth installment of the beloved sci-fi series also gets its notable first jump into the "international" world of the franchise, a move that director Gary Gray admits was a "big risk." "Gary Gray thought it was a phenomenal experience. But the original *MIB* DNA remains. Promises Thompson: "It just really captures the imagination of an alien world in which we can coexist with other life forms in a way that's so brilliant." —EAN GREENGLASS

REUNION
JUNE



NO YOU'RE THE PUPPET: Chucky watches over Andy (Gabriel Bateman)

ANATOMY OF A SCENE

Child's Play

STARRING

Audrey Horne
Gabriel Bateman,
Brian Tyree Henry

DIRECTED BY

Rex Knebel

RELEASE DATE

6.21

AFTER SEVEN *CHILD'S PLAY* FILMS, HORROR fans have grown accustomed to killer-doll Chucky, including pretty much everyone who crosses his path. But in director Lars Klevberg's remake of the original 1988 movie, the toy starts off wanting something simple: to be best friends with his new owner Andy. Gabriel Bateman, waving over him lovingly as he sleeps in an early scene (pictured above), "At this point in the movie, at least, Chucky has no ulterior motives," says producer Seth

Graham-Smith. "He's just full of love for his best bud...and dreaming of ways to make him happy. It just happens that this particular toy is not all that it seems."

Child's Play costars Brian Tyree Henry as a detective named Mike and Audrey Plaza as Andy's mom, Karen. Plaza says she was attracted to the project for personal reasons: "My mom, when I was a child, gave me a doll that tried to kill me," deadpans the actress. "No...I had a really young mom, and in fact, I think the age difference is

actually what my age difference is with Gabriel, so there was something about that that I really connected to."

Revenge character actor and *Clash Royale* star Brad Dourif ("Oh, *Flew Over the Cuckoo Nest*"), voiced Chucky in the original films and is set to do so again on a forthcoming Chucky TV show. "It is a small, yorpe shoes for his film," Cruborne-Smith approached *Star Wars* legend and pedigree voice actor Mark Hamill. "He was our first choice," says the producer. "The fact that we have an actor managing an iconic character is just an incredible gift for us."

Bateman, 14, had a small role in the first *Annabelle* film, 2014, where his sister Talitha starred in the 2017 sequel, *Annabelle: Creation*. So, who is the scarier doll, Annabelle or Chucky? "Chucky," says Bateman. "Talitha was probably scarier at me for saying that, but definitely Chucky."

—CLARK COLLIS

SHAFT

图 1-4-10 正交各向异性材料

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DIRECTOR, CT

7. 1954年5月24日

RELEASE DATE

6.14

Return to the *Journal of the American Medical Association*, Vol. 281, No. 18, May 19, 1999, pp. 2201-2202.

three Shafts fall into three general categories: the original shafts, the shafts of the 19th century, and the shafts of the 20th century. The original shafts were made of wood and were used for the first 100 years of the shaft's life. The shafts of the 19th century were made of iron and were used for the next 100 years. The shafts of the 20th century were made of steel and were used for the last 100 years. The differences in the shafts are still apparent today.

Tom Grory says of the character "There's something about what he's doing for and what he's willing to do for and there are many characters today who symbolize such swif-

DEYAN COOCHAN

Co-soudy it' Jessie Walter Smith, McKean, and
Richard R. Lindbergh, the younger, president of Chapin



They all graduated in the same year and took their graduation from the same school. They were all graduates of the same school and took their graduation from the same school.

ALSO PLAYING

FRANTO JOHN
DON CUBAN

JUNE 7
You know the name: DeLoorean. Now meet the late automaker in Den Aeght and Ghent Museum. Join us this wild ride and all the things near inventor and son man.



FUN&M

JUNE 7
 Film-value gangster
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 presents the drama
 (one of two films on
 this list centered on
 the year 1975) set in
 Cambodia during the
 Khmer Rouge regime.

ZAVAROTTI

JUNE ?
So you think you know Luciano Parronotti? Okay, chances are you answered it not well, you

and 10-and-a-half-foot Ron Howard is here to chart how the angel brought opera into the mainstream.

THE SECRET LIFE OF PETER

JUNE 1
What do Patton
Oswalt, Ken Keselov,
Jenny Slate, Ellie Kem-
per, Dens Carey, and
Hannah Barnes have
in common? They
found a collective
voice for the animals in
this graphic, which digs
deeper into what you
but babies are do to
while you're out



**HOLLING THUNDER
REVUE A BOB DYLAN
STORY BY MARTIN
SCORSESE**

JUNE 12
The famed filmmaker
booms into the life of
the iconic musician
during the fall of 1977.

with performances, personal insights, and cameos by Joan Baez and others in Dylan's orbit.

THE DEAD DON'T DIE
-206- 34

Decker has almost collected many of his previous & his collaborators—like Bill Murray, Tilda Swinton, and Tom Waits—for his zombie comedy

MURDER MYSTERY

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VAULT

THEO FOSS, OLIVE STANDEN, and SAMIRA WILKEY are on hand for a thriller about an attempted heist that's anything but safe (Oct. 1973)

WEEKEND PREVIEW

JULY



Spider-Man
© 2002 Sony Pictures
Entertainment Inc.

SPIDER-MAN

FAR FROM HOME

STARRING

THE

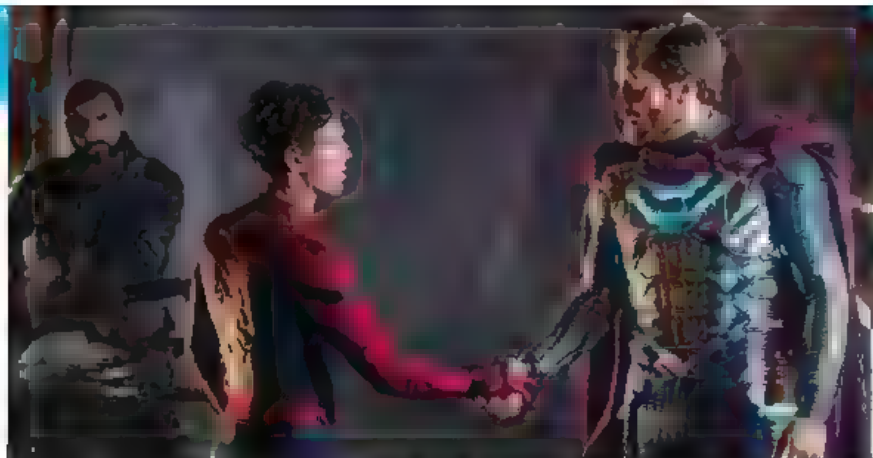
DIRECTED BY

RELEASE DATE

7.2

IN THIS MONTH

- The Art of Self-Defense p. 54
- Dora and the Lost City of Gold p. 55
- The Farewell p. 56
- Midsommar p. 57
- Stuber p. 58
- Once Upon a Time in Hollywood p. 59



Holland's Peter Parker gets a hug, holding onto full-on Iron Man. Mystery: Mike Groll/Getty

WHAT HAPPENS WHEN YOUR FRIENDLY neighborhood Spider-Man ventures out of the neighborhood? *Spider-Man: Far From Home* follows teenager Peter Parker (Tom Holland) across the pond as he hangs up his Spidey suit for a class trip to Europe. If the Peter of 2017's *Homecoming* longed for more grown-up, world-saving responsibility, this Peter is a bit more willing to hang on to his youth and spend a few weeks not stopping supervillains. "Peter's ready for a vacation at the beginning of this movie, I'd say the least," returning director Jon Watts says of the hard-working hero. "This film is about the world telling him, 'It's time for you to step up and grow up, kid, and he's saying, 'But I still want to be a kid and go on vacation.'"

Unfortunately for Peter, the forces of evil have other plans. His attempts to prolong his childhood feel relatable to Holland and Watts, and relatability runs deep in Spider-Man's veins—not unlike a certain midsize-spider venom. After all, most of us have more in common with an awkward kid from Queens than a globe-trotting agent in a 1940s World War II supersoldier. When *Homecoming* hit theaters two summers ago, Holland waded through confusion as to what he'd like

what fans most connected with and what he should explore in the sequel. The overwhelming answer was Peter's approachability. "Everyone really enjoyed the fact that throughout [*Homecoming*], there's always something you can relate to with him," Holland explains. "So in this film, especially, we tried to tailor the script in a way so that we could hit so many different relatable scenarios, so that not a single person in the world felt left out watching this movie."

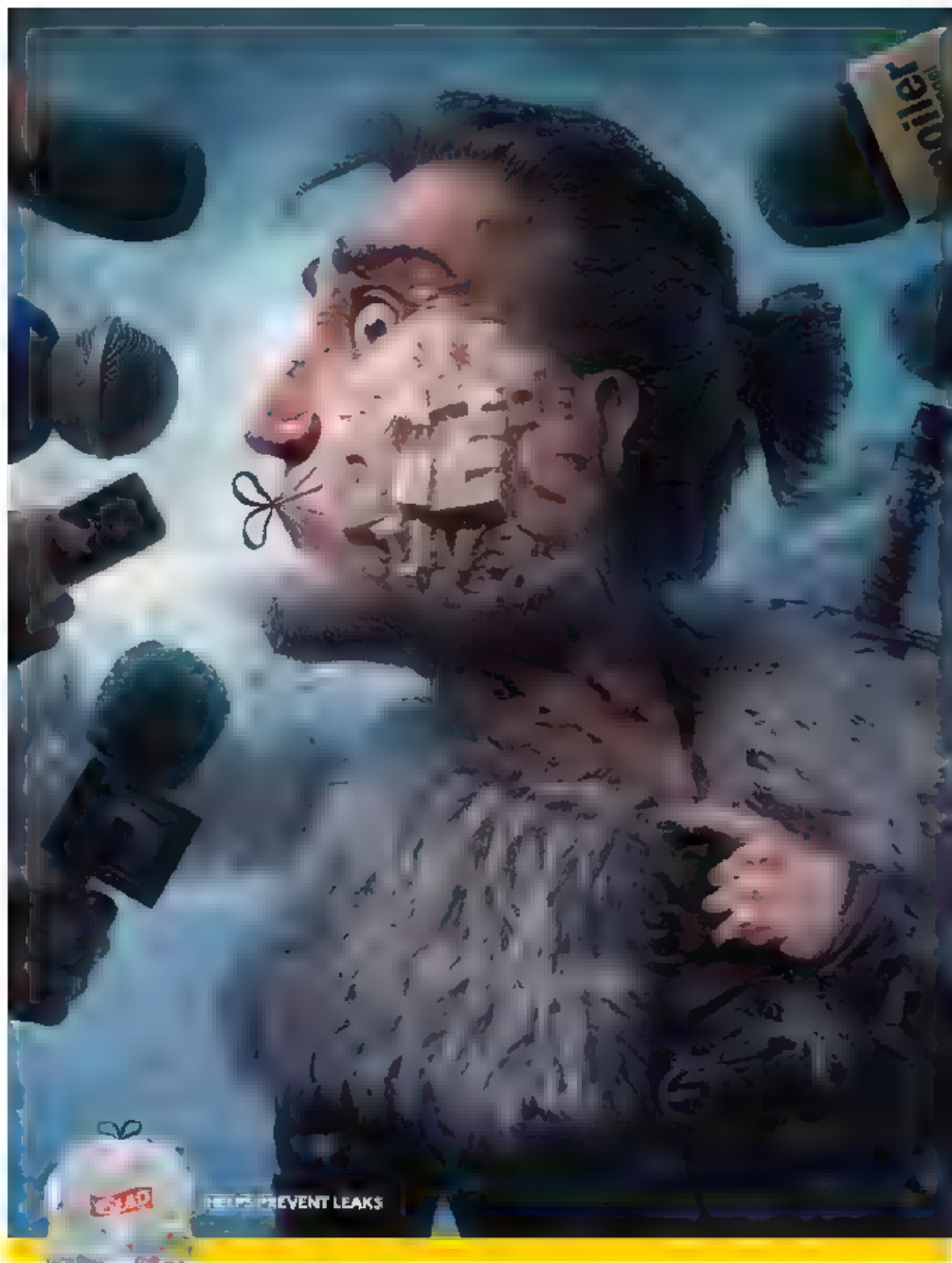
Still, not all of Peter's problems are underwear. Despite his desire to be low and explore London, Prague, and Venice with his friends, Nick Fury (Samuel L. Jackson) recruits him to help battle a mysterious quarter called the Elementals, who can manipulate nature. Since Peter doesn't want to expose his secret identity by gallivanting around Europe as Spidey's tights, Fury lends him an all-black stealth suit. "It kind of looks like Black Widow—maybe it was one of her suits and they just tailored it," Watts quips.

Fury also connects Peter with a new ally: Quantum Beck, aka. Misterio, a powerful might played by Mike Gyllenhaal. "If Tony Stark was sort of the mentor in the previous films, we thought it would be interesting to play Misterio as almost like

the cool uncle," Watts explains. Spider-Man and Misterio spark a close friendship—as did Holland, 24, and Gyllenhaal, 38. "If you look at any interview I've ever done prior to this movie and someone asked me, 'Who would you work with if you could work with any actor?' I would've said Mike Gyllenhaal," Holland says. "And when I found out it was him, I was stoked. But also a little nervous. But Mike absolutely was more than I ever could have expected." The only issue was "sometimes they would crack each other up and we could not get through takes because of it," Watts says with a sigh. "It was a problem."

A secret mission, a sleek black suit, an exotic European setting. In some ways *Far From Home* sounds more like a spy movie than a teen adventure. And on set, the cast and crew embraced that secret agent vibe. "We were doing a bunch of shots that looked like they were out of *The Bourne Identity* or some exciting European action travel movie," Watts explains. Eventually he got one of those small outdoor surveillance cameras that can capture a tiny black sound and whenever they called a take, Watts would blast the opening notes of Moby's "Extremes Ways"—duh, right, the theme song to all five *Bourne* films. "The button was a big thing for everyone," Holland confirms. "It became a stupid running joke that got out of control," Watts adds, laughing. Hey, "*Spider-Bourne*" has a nice ring to it. —DEVAN CEGAN

“We did as much as we could practically and on location. Blowing stuff up, racing cars through the extremely narrow Prague streets, running across Venice rooftops... It was a lot of fun.” —DIRECTOR JON WATTS



JULY

THE ART OF SELF-DEFENSE

Figure 4.40: Plot of $\log_{10}(\text{mean})$ vs. $\log_{10}(\text{var})$

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הערה: יש להוסיף את כל המידע הרלוונטי למסמך.



על פי התבטאותו, חתום על הסכם זה, יתכן
 שיש להעביר את המאמצים לטובתו

Dora

AND THE LOST CITY OF GOLD

STANDARD

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 a Native American.
 I am a Native American.

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DECLASSIFIED PAGE

7.31

ACTRESS ISABELA MONER IS 17 YEARS OLD, ONLY ONE YEAR younger than the original *Dora the Explorer* animated series. Now, after years of being nicknamed Dora for having rocked a similar hairstyle, Moner is starring in the live-action *Dora and the Lost City of Gold*. The new film finds a teenage Dora moving to high school with other kids in the city—quite a difference from the South American jungle she spent her childhood exploring.

"Dana has this Kimmy Schmidt-type disposition where she's excited about everything and the world is new to her," Moner says. "[Her] age is perfect because the people my age grew up with her and can relate to the struggles of not fitting in at high school. Dana doesn't know how to do anything but be herself."

Director James DeBun *The Muppets* says he was attracted to the "inherent comic adept" of such a character colliding with "the society-driven social world of the contemporary teenager." But also wanted to replicate some of the educational elements of the original show. That means Dora speaks multiple languages (English, Spanish, Quechua), and explores Incan history, while also poking fun at how the TV show would prompt its young audience to shout out answers to questions and puzzles. So, Myster says live-action Dora will occasionally turn to the camera and ask for a reply. "but everyone else in the scene is like, 'What are you doing? Who are you talking to?'" Dora still has a lot to learn about the real world. CHRISTIAN HOLDS



WHERE THERE'S A **wish** THERE'S A WAY.

For children battling a critical illness, a wish is more than a dream. It can be a turning point that can give them the emotional and physical strength to keep going.

WISHES NEED YOU ★ WISH.ORG.GIVE

Make-A-Wish.

JULY



Says Farewell: It's the all 'comedy Awkwafina

The Farewell

STARRING
AWKAWAFINA

DIRECTED BY
LU LU WANG

RELEASE DATE
7.12

YOU MIGHT NOT SUSPECT IT, BUT AWKAWAFINA IS A CRIER. She didn't suspect it herself. Before shooting the dramedy *The Farewell*, the comedienne warned writer-director Lu Lu Wang that she might not be able to "weep on screen." "I was like, 'I tried it once. Can't do it,'" Awkwafina tells EW. "And then I went [to set] and I would cry, like when we were rehearsing. I couldn't hold it back."

Name the movie? This Sundance breakout follows a young Chinese-American woman who travels to China to see her terminally ill grandmother one last time—all the while helping her family conceal the cancer diagnosis from the sibling matriarch. The film marks Awkwafina's first starring and dramatic role on the big screen, but upon seeing her audition tape, "I knew that she would be able to carry the movie," says Wang, who wrote the story based on her personal experiences. "There was no performance. She just was the character. You could just feel the rawness of her emotions."

That might have to do with the actress' own Chinese grandmother, who raised her and inspired her in the role. "It was just really, really, a really different experience for me," Awkwafina says. "Thinking about my grandma and how much she means to me, and putting myself in that place." It's no wonder she kept tearing up. —MARY SOLLISI



ANATOMY OF A SCENE

MIDSOMMAR

STARRING

Jessica Pugh
Jack Taylor

DIRECTED BY

Ari Aster

RELEASE DATE

7.3

ACTOR JACK REYNOLDS LIKENS MIDSOMMAR

to both *The Wizard of Oz* and *The Wicker Man*, the 1973 film about a Scottish pagan cult who periodically burned visitors alive. Except? "The Wicker Man, that's kind of a cult you wouldn't mind being a part of," he (worryingly) says. "But these guys, in *Midsommar*, they're really f—ing creepy dudes."

In writer-director Ari Aster's second movie after last year's acclaimed terror talk



Grill up: From middle, Pugh, Reynor, Williams, Jackson Harper, and Dinklage

MMAR

Hereditary, Reynor and Florence Pugh play an American couple, Dani and Christine, whose lovers bond has seen better days. "Dani has had a loss [and] by the time that the film starts, she's in the middle of a relationship that is on its way out," says Pugh of her character. "When we meet her, she's just about to suffer some more. So it's pretty much rock bottom with her."

The pair embark on a trip to Scandinavia with friends Mark Williams (Poulter), Josh

Vilhelm Blomgren), the latter of whom has invited them to visit his remote village in Sweden. "They're a really weird, culty kind of community," Reynor says of the locals. "Everybody's all dressed in white; they have strange kinds of social rituals." The town is celebrating Midsummer—"a particularly special iteration of the festival," says Aster ominously—and invite their guests to take part in a number of ritualistic meals. These include a tepal (Pugh calls *The Last Supper*). "There's, in the middle of their holiday, and a few of

them are over it, and I'm getting inspired to look around and figure things out," says the actress of the travelers' states of mind.

The sequence was filmed in a hotel just outside Stockholm, Sweden, where Pugh and the shoot. Aster oversaw the construction of the movie's village set from scratch. "Some of those buildings are three stories tall," says the director. "It was a huge endeavor." The temperature was cool on many of the production days, including the one on which Aster filmed the meal. "For almost a month of shooting, it was unbearably hot, and the cast and crew were very upset with me," says the filmmaker. While Reynor doesn't use the word "happiest," he does recall the day as decidedly unpleasant. "It must have been 40 degrees centigrade—and we were hanging in the direct sunlight," says the actor. "As a result of everything on the table, having sugar in it, we were getting murdered by wasps. It was uncomfortable, but I think it lent itself to the tone of the thing." CLARE COLLIS

JULY

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DIRECTED BY

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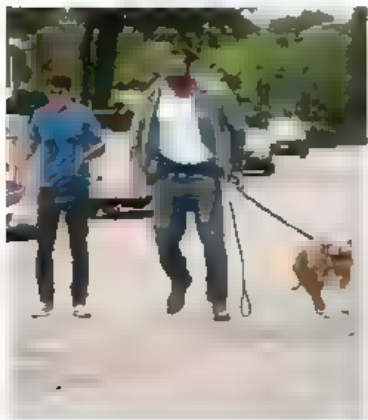
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7.12

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James Naughton plays a war driver whose is stranded by a sign of "No Right Turn" when he's heading home.



ONCE UPON A TIME... IN
HOLLY

6. 王大明 男 25 岁

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DIRECTED BY

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RELEASE DATE

7-26

THE FIRST THING YOU NEED TO KNOW about Quentin Tarantino's *Jane Fonda in a Trance* in Hindi wood is that it is not a Manson-murders movie, according to producer David Guggenheim. "That's one of the big misconceptions to clarify," Scripps' *2003 Film Capital* says. "It brings together cinematic McQueen as faking Western TV star Rick Dalton and also Brainer as his secret noticable Cliff Booth, two

friends navigating an industry and an influx, painstakingly re-created on location in Los Angeles by Tarantino. But Charles Manson has his deadly cult to play an important role in the film. "It's about the loss of innocence that came about in 1969 with the Manson family," explains producer Shannon McIntosh, who's worked with Tarantino for more than two decades. There's the story.



JUST HOBBS & SHAW

FAST & FURIOUS PRESENTS



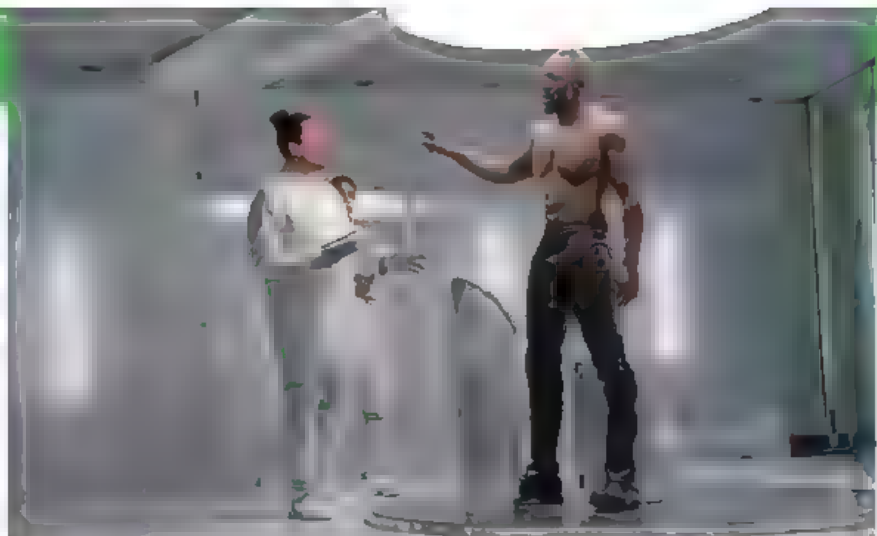
STARRING
Dwayne Johnson
Jason Momoa
Ice Cube • Eiza

DIRECTED BY
Tim Miller

RELEASE DATE
8.2

IN THIS MONTH

- **Where'd You Go, Bernadette**
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- **Scary Stories to Tell in the Dark** p. 62
- **Angel Has Fallen** p. 63
- **The Angry Birds Movie**
p. 63
- **The Kitchen**
p. 64
- **Good Boys**
p. 64



On the left, Hobbs (Johnson) is a primarily self-proclaimed soldier who's not quite the "baddest" bad guy the *Fast & Furious* franchise has ever seen

THE FAST & FURIOUS FRANCHISE HAS TWO new stars behind the wheel. After eight films, the series is turning the ignition on its first spin-off, unloading fan-favorite characters Luke Hobbs (Dwayne Johnson) and Deckard Shaw (Jason Statham).

Their first meeting back in 2015's *Furious 7* resulted in a fistfight and a hospitalization, but since then Hobbs and Shaw have formed a reluctant alliance whenever the world needs saving. In this new film the globe is unsurprisingly once again in peril, forcing the super-skilled odd couple to work closer than ever. They're both virtually indestructible heroes who know their way around a bad guy brawl or a car chase, and they both sport identical hair (or lack thereof). The similarities, however, end there: Hobbs is a gruff, old-school lawman of Samoan descent who'll stop at nothing to see his foes brought to justice. Shaw is a slippery Brit with a no-nonsense, no-sparking past, and he's more than willing to bend the rules if it serves his own interests. "I think people like to see oil and water have to merge," Statham tells

EW with a laugh. "These characters are bigger and larger than life, so to try to cork up their egos to work together is not an easy task."

So what huddle could possibly be bad enough to unite these strange bedfellows? Idris Elba plays Brixton, a super soldier who's nicked a lethal blowweapon. Cyber enhancements and genetic engineering have turned him near invincible—and he's looking to cause some mayhem. "The overall goal was let's create the greatest and baddest bad guy the *Fast & Furious* franchise has ever seen," Johnson explains. "That's a very high bar, considering who we've had in the past. So when Charlie [Theron, who starred in 2017's *The Fate of the Furious*] reads this, I'm going to get a text from her like, 'Dude, what the f—? No one's bigger than me!' And I'm going to say, 'I love you, but...'"

Along the way, Brixton crosses paths with Hattie (The Crown's Vanessa Kirby), Shaw's sister and a highly skilled MI6 agent who teams up with Hobbs and Shaw to try to bring Brixton down. Also making an

appearance is Hattie and Deckard's mother, played by a returning Helen Mirren. Their pursuit of Brixton takes them from the Swamps' hot wasteland of London to the Hobbs family chop shop in Samoa, with plenty of explosions and bare-knuckle scrap along the way.

Also joining the franchise is David Leitch, the longtime stunt expert and director who helmed *John Wick* (with director Chad Stahelski), *Atomic Blonde*, and *Deathpool 2*. For Leitch, his challenge was to take the 18-year-old series in a new direction, emphasizing hand-to-hand combat and as many practical stunts as possible while still remaining true to the series' history. "There's a common thread in all *Fast* movies, where they have great action, they have great characters, and there's a sense of family," Leitch says. "So if we keep these elements alive in our version of a *Fast* movie then I think we're gonna be okay."

"The early vision was, yes, we're gonna be badass, yes, we're gonna do all the things that a *Fast & Furious* movie is, with huge action set pieces and great fun dialogue," Johnson adds. "But we also wanted to make sure that we had a strong comedic. 'The paint job may look a bit different, but what's under the hood is still as reliable as ever.'"

—DAVID COCCAN

“These characters are bigger and larger than life, so to try to cork up their egos to work together is not an easy task.”

—JASON STATHAM



Richard Linklater says that Mulligan's work with *Before* is a perfect fit for *Where'd You Go, Bernadette*, says the director. He also says that Mulligan's work with *Before* is a perfect fit for *Where'd You Go, Bernadette*.

WHERE'D YOU GO, BERNADETTE

STARRING

Carey Mulligan
Emma Watson
Bill Hader
Chris Rock

DIRECTED BY

Richard Linklater

RELEASE DATE

8.16

FIGURING OUT BERNADETTE FOX WASN'T EASY for Carey Mulligan. "It wasn't just how complex and painful and absurd her life is, but the brittle way she pins herself against the world," she actress, 49, says. "In the end

the cruelest thing was tone. It's one thing to listen to an unrelenting sarcastic inner voice in a novel, and another thing entirely to hear it on screen."

Fans of Maria Semple's *Where'd You Go,*

Bernadette should know what she's talking about. The 2012 novel, which spent more than a year on the *New York Times* best-seller list, presents significant challenges for a big-screen adaptation, particularly Semple's uniquely sarcastic voice and her use of catty emails, phone transcripts, and police reports to drive the narrative. A once renowned archivist, Bernadette retreats into a shell of her former self after she gets married and has children. And then she vanishes to Antarctica (), leaving her plucky 14-year-old daughter, Bee (Emma Watson), to solve the mystery of what happened, and why.

"I concentrated on what I felt the book was really about at its emotional core, which was an intense portrait of another hood," director Richard Linklater (*Boyhood*) says. This meant working closely with Blanchett and newcomer Nelson during an entire month of rehearsals. "We talked through everything," Nelson says. "Is this part of my character? Would I say this? Is this how the conversation would really go?"

Blanchett describes the collaboration as a "fascinating challenge," but always felt intimately connected to her character. "I think so many women relate to Bernadette. She's someone who has been eaten alive by failure and buried her creative identity in child-rearing," she says. "Haven't we all thought at one point, 'Oh, s—, this mess is all too much. [Wouldn't it] just be easier to disappear?'" **DAVID CARP**

AUGUST



CREATURE FEATURE

Scary Stories to Tell in the Dark

STARRING

ZACHARY LEVI
MICHELLE YEO
AUGUST 24, 2012

DIRECTED BY

Andre Øverstøl

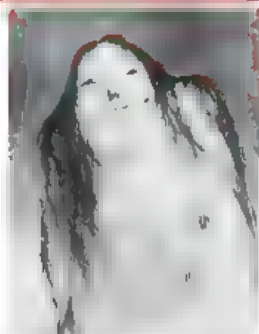
RELEASE DATE

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GUILERMO DEL TORO STILL REMEMBERS where he was when he first discovered *Scary Stories to Tell in the Dark*. Sporting it in a San Antonio bookshop in the early '80s, the eventual, Oscar-winning director was immediately attracted to the evocative title, but soon found himself pulled in by Alvin Schwartz's short stories and Stephen Gammell's eerie illustrations. "They had the simplicity of campfire stories," he says. "They had the flavor of folklore and oral narrative, with a great sense of setup and punchline."

Decades later, del Toro was approached about adapting the books into a film. As producer and co-writer, he immediately conceived it not as an anthology out-ether as a unified story with a frame narrative. So the new film, directed by André Øverstøl, is set in 1968 and follows a group of kids as they each encounter a different *Scary Stories* monster based on their greatest fear, such as the Pale Lady from the Schwartz/Gammell story "The Dream."

She embodies what's so fun about the stories, a cheeky innocence where under-



From top: The Pale Lady brought a little fear to the screen; Gammell's original illustration of the Pale Lady; the book cover of *Scary Stories to Tell in the Dark*

neath there's something so grave and scary." Overstøl says of the Pale Lady, Del Toro admits she was "the most challenging character to translate from page to screen," but also his favorite. "In each instance we would say, 'Does it look and feel like the character on the page?' Once you see them in movement in the film, they come across exactly as vivid as you can get to a Gammell drawing come alive." —CHRISTIAN ROBERT

ILLUSTRATION: STEPHEN GAMMELL; PALE LADY: GUILERMO DEL TORO; BOOK COVER: ALVIN SCHWARTZ

JACOB TREMB

Movie: *Arma*
 hard to steal the early
 grade star of his
 K-miles comedy *Cold*
 Boys director Gene
 Stupnitsky had only
 one name on his list—
 mainly because he
 could think of only
 one name: Jacob.
 Tremblay is the only
 12-year-old in the
 cast who's a movie
 veteran—his first
 hit was *Johnny* from
 Wonderstar. Tell
 me more: Tremblay
 duly stars in the
 praise-demonstrating
 his same "comedic
 timing his usual in this,
 his big-screen pivot
 —on-lyrics" deserves to
 avoid comedy.

Now that it's a comedy before was able to learn a bunch of new acting skills, especially in dancing. It's

AR



The Angry
Birds
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Good Guys
Aug. 11



4 More heat Chicago Aug. 16

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Docentman May 31



Movies



↑ Same war? Black Widow (Scarlett Johansson) and Captain America (Chris Evans) face him and

Avengers: Endgame

STARRING

Robert Downey Jr., Chris Evans,
Scarlett Johansson, Paul Rudd

DIRECTED BY

Anthony Russo and Joe Russo

RATING
PG-13

LENGTH
3 hrs., 2 mins.

REVIEW BY

Leah Greenblatt @leahgreenblatt



THE AVENGERS ARE DEAD. LONG LIVE THE AVENGERS

For the millions who watched how the Marvel universe vaporize on screen in the final moments of 2019's *Infinity War*—where standalone franchises reduced to swirling ash with a sweep of villainous Thanos' meaty paw—their hero had to not just survive, but do it all right. Nearly a year to the day, *Endgame* arrives with the promise of

heavy things: revenge, redemption, a ruminative chat that defies the hounds of most street-side park-jog meanders. And the movie largely delivers, splashing its ambitious, home-horror narrative act as a sprawling odyssey of future decisions, and not-quite-insurmountable challenges.

As the story opens, though, *Infinity*'s warring superheroes hardly seem up to the task. Tony Stark (Robert Downey Jr.) has cocooned himself in a remote country cabin. Black Widow (Scarlett Johansson) is staring into space and eating sad peanut butter sandwiches. Thor (Chris Hemsworth) spends his days drinking, a beer-guzzled apogee in a bathrobe. Even Captain Marvel (Brie Larson) has other guises to worry about. But there's an Ant-Man with a plan. Paul Rudd's

THE 17 WORD REVIEW



The White Crow (limited, Apr. 25) | The Eighth Step (limited, Apr. 25) | The Edge of Tomorrow (re-release, Apr. 25) | The End of the F***ing World (TV, Apr. 25) | The End of the F***ing World (TV, Apr. 25)

REAL NEWS

- Captain Waco** works Chris Evans said he cried "like six times" during "the final Avengers flick"
- Cannes Closes** the French film festival will debut movies from Pader Almodóvar and Terrence Malick

ageless, shakable Scott Lang may have the seeds of a time machine that would allow the crew to go back and gather the Infinity Stones that triggered the original, terrible snap.

That means one more chance to see Chris Evans' Captain America and Jeremy Renner's Hawkeye do the things they do with shields and arrows and thousand-yard stares. But also to witness a Hulk (Mark Ruffalo, who has learned to own his oversize power [he willingly takes group selfies and wears shawl-covered cardigan now]), to follow along as Stark and Thor make some kind of peace with their pests, to bask in the banner of hourly hunting space raccoons and dry-witted bulldozers. Thanos, voiced by Josh Breedin, is still a formidable antihero, with his ominous proclamations—"I am inevitable," he intones more than once—and a chin furrowed like wile-wile wordplay. And oh the cumeons! Directors Joe and Anthony Russo, veterans of the MCU, max out their Rolodex in nearly every scene, though half of the A-list appearances are over before the audience's happy gasps of surprise even fade.

With nothing less than the fate of the free world (or at least 50 percent of it) at stake, there's an expected urgency to it all, but an underlying melancholy, too—not just for everything that's been lost, but for what won't be coming back. After 11 years, 22 films, and a mountain of post-credit Easter eggs, the endgame of an era has finally come. **B+**

WHAT IT MEANS THE PLOT TWIST

- 11** THE MATHS
- 50** GILDAARD
- 15** MARK MURPHY
- 3** DAVID

... better dancing than acting. **B-** DIRECTOR'S CHOICE



Beyoncé gets her moment in 'Vellu's' after coming

5 Things You Learn in Beyoncé's *Homecoming*

Netflix just dropped a concert doc about the star's historic 2018 performance as the first black woman to headline Coachella. But there's more to the film than watching her slay. **BY RICH ROMANO**

THE INTENTIONALLY CHOSEN ALL-BLACK CAST

In a nod to historically black colleges and universities (HBCUs), Beyoncé knewies. Conceived the stage with a mix of students, steppers, and vocalists (instead of me pulling out my lower lip when I was no longer a student) that brought out culture to Coachella, she says in the film.

THE RAP A HARROWING PREGNANCY

Beyoncé planned to head to Coachella in 2017 but she says "my body went through more than what I thought it was doing." She says her pregnancy with twins Sir and Rumi "I had high blood pressure, developed

toxemia, preeclampsia, and, in the womb, one of my babies heart beats paused a few times, so I had to get an emergency C-section.

SHE WENT VEGAN

For her first live show, Beyoncé said she "didn't feel pregnant." Beyoncé stuck to a strict, no alcohol, no carbs, no sugar, no dairy, no meat, no fish, no alcohol diet. She gained but also rebuilt her body. "From it, it was a tough time, but it was a confident enough to transform and give me that personality."

SHE LEFT NO SEQUIN UNTURNED

Beyoncé "personally" covered each and every night the material

on the stage, the height of the pyramid, the shape of the pyramid. For her costumes, Beyoncé worked with Olivier Rousteing, who helped her "put her own hand down" and "put her own soul in" her own intention.

SHE WAS INSPIRED BY HER FATHER'S COLLEGE EXPERIENCE

Beyoncé's father, Mathews, attended an HBCU, and she called the Battle of the Bands the renowned marching band competition, "the highlights of my year." For Beyoncé, "I studied my history, the way I studied my past and present, the way I studied my future, the way I studied my past and present, the way I studied my future, the way I studied my past and present, the way I studied my future."

Non-Fiction

STARRING Guillaume Canet, Juliette Binoche

DIRECTED BY Olivier Assayas

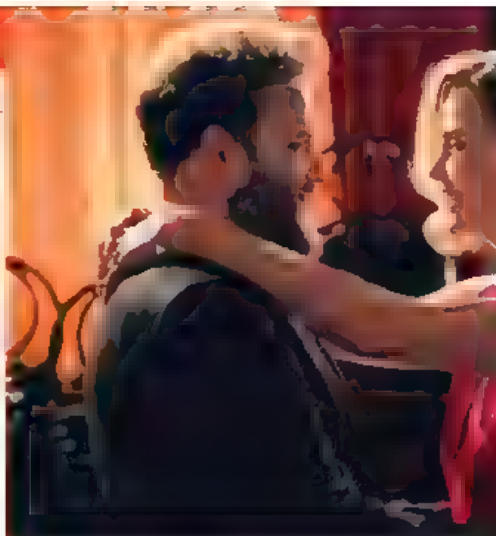
RATING R LENGTH 1hr 46 mins

REVIEW BY Chris Nashawaty @ChrisNashawaty

▶ VIA NO BACK THE MORE enigmatic elements of his last two films—*Clouds of Sils Maria* and *Private Practice*—Olivier Assayas' sharp, shy new film is almost old-fashioned in its narrative straightforwardness. It's an unexpected and not entirely welcome change of pace from the director. Harkening back to an era of French cinema braced with clever, dialogue-audited with a soupçon of wit, *Non-Fiction* stars Guillaume Canet and Juliette Binoche as Alain and Séverine, a middle-aged Parisian couple wrestling with their lives inside and outside of their marriage. Set against the backdrop of the twelve-or-so 21st-century publishing industry, which Alain works as a book editor, the film opens up beyond its world of retired bourgeois dinner parties, all of drinking and debating to examine what keeps the couple together and what may eventually tear them apart. Vincent Macaigne is charmingly cranky as a disheveled novelist who gets entangled in a Twitter-mob controversy, as well as in Alain and Séverine's relationship, and Vera Hainzow is as vulnerable as an expert as it is as a pull-apart-potato. In *Non-Fiction*, a quiet, humane story that ends in a supernatural romance of *Hannah and Her Sisters*. Life can be a messy business, but *Non-Fiction* reveals moments of perfect clarity. **B+**



▶ Finding meaning in life



Finding Love in a Hopeless Place

Politics or not, known for bringing people together. But for *Long Shot*, it was the perfect stage for Seth Rogen and Charlize Theron's new love story. BY NICK RABINO

IN THIS ERA OF NEO-NAZI FARE news and reformer reality TV star leading America, Charlize Theron and Seth Rogen managed to make a charming romantic comedy set in the political arena.

Long Shot, in theaters May 3, isn't so much as a name-drop President Trump. But the film certainly contains some real-life parallels. Theron plays Secretary of State Catherine Field, who's running to become the first female president while juggling her speechwriter—and former baby-sitting charge—Fred (Rogen). The story also features an uncommonly handsome Canadian Prime Minister (Alexander Skarsgård) and hilarious '70s rock & friends.

But Theron's co-channeling Hillary Clinton and she and Rogen want to make clear that *Long Shot* is not inspired by—not imitating—Hills.

"[The audience] doesn't need to feel that the movie takes place in the same world that they live in, but it's helpful if the people who made the movie live in the same world that they live in," says Rogen, who hired film writer Dan Fiering to pen *Long Shot* after seeing his first draft of *Long Shot* (then titled *Flarely*) on the 2011 Black List, a space for Hollywood's favorite unproduced screenplays.

Rogen worked on the script for several years with Theron's Sterling director Jonathan Levine. "50% of Hollywood script doctor is *Hannah and Her Sisters*," Theron says. "We wanted to make a movie that is acknowledged as the most interesting audience in the world." "We had a whole new administration. We felt there was a need to address the state that we're [currently] in."



6 Ruth Westheimer did better. They're better and she's doing much better.

That said, it was important that they didn't overlook the comedy in the making of this raunchy rom-com. "Nothing's funny if the audience doesn't connect with the characters," says Rosen.

One of those unlikely points of connection? Nineties R&B group Boyz II Men, a favorite of the directing/writing team. Early on, they decided Fred and his dream girl would bond over a love of the "End of the Road" crooners. The singers filmed a pivotal duet in a song that provided the musical setting, like any self-respecting rom-com would, for the lovers' reunion as adults. "It was really amazing," Rosen recalls. "So lovely professional. They're Boyz II Men! They've been Boyz for a while. Let's be honest, they're Men now."

6 Having their own interview affair



THE SECRET HISTORY OF DR. RUTH

Sex therapist and pop culture icon
Dr. Ruth Westheimer stars in a new documentary about her incredible life and career BY JESSICA DERSCHOWITZ

DR. RUTH AND LUX TALKED together like the birds and the bees, but there's so much more to the 90-year-old therapist. The documentary, *Ask Dr. Ruth*, in theaters May 3, on Hulu June 1, sheds new light on its short-statured but larger-than-life subject.

Director Ryan White (*The Keepers*) chronicles the ways Westheimer transformed how Americans talk about sex through her radio and TV shows in the '60s and '90s (she fantasized about *Sexually Speaking*). But it's her take on the lesser-known parts of her life, like surviving the Holocaust, after leaving her native Germany in a Kindertransport train at 10, that's a revelation.

We sometimes take our reservations about delving into her painful past. "I wanted to show things that people don't know, honoring my background and my parents and my grandmother," she says during an interview at her in-living NYC apartment,

where she's lived for more than five decades. "Once I decided to do it, I knew exactly what I wanted to show. And it came out beautifully."

What follows Westheimer's (Switzerland, steel and New York as she reflects on her unique journey from German-Jewish refugee to enduring media icon. The doc also explores how Westheimer, despite her apolitical persona, has spoken up on abortion and gay rights—including when her rise to fame came amid the AIDS crisis. "I certainly know that I had to be outspoken, and I stand up and be counted when people did not want to talk about it," she recalls.

And fittingly for the perennially open Westheimer, she's already thanking about *Oscar* prospects in the wake of the film's Sundance premiere back in January. "I hope we get a lot of awards."

6 Dr. Ruth Westheimer doing her thing





Alexandria Ocasio-Cortez celebrates her ride

Knock Down the House

STARRING Alexandria Ocasio-Cortez

DIRECTED BY Rachel Leahy

RATING PG LENGTH 77 mins

REVIEW BY Leah Greenblatt @LeahBB

IN A WORLD WHERE NEWS doesn't go much break as spiral cycles like a mad Tilt-A-Whirl, a Joe Manchin's election with little state of pollsters could easily feel as obsolete as yesterday's tweets, so much digital dust in the wind.

Somehow, though, filmmaker Rachel Leahy's *The Hand That Rocks* has managed—through hard work, skill, and some seriously good luck—to make a documentary that appears one of the most elegant, moving in recent history, on radically human terms. Officially, *Knock* follows four progressive female candidates, though the one who inevitably dominates is Alexandria Ocasio-Cortez, the Bronx-based waitress-turned-congresswoman. It's a lot of fun to ride along on her wildly improbable rise, from slinging margaritas and scooping out ice buckets to taking down one of the most powerful Democrats in the House. But there's inspiration if not necessarily ballot-box triumph, in the other aspirants: one a civic leader's daughter determined to take back Virginia's legislature; another a gay woman's journey from lifesaving treatment for sick of health insurance; and a St. Louis nurse galvanized by the Ferguson riots. You don't have to agree with their policy points (as many AOC haters have already made abundantly clear) to feel the power of the message here. If our government isn't by the people, real ordinary everyday people—who is it for? A-

NOW PLAYING

Your complete guide to films in theaters this week

EW

MORE
ON EW.COM
Get full
reviews, read to
enjoy movies

TRY YOUR TO MOVIE STAR

SOMEONE OBLIVIOUS Directed by Jennifer Austin Kodjikian
Starring Gila Rodriguez, Miranda Wolf, Brittain Jolas

The scrappy, charming *Someone* feels like a new movie breed: the female-POV dramedy in which the love story at the center is as much about friendship on the face in the mirror as it is about any man. **A-**

LITTLE Directed by Tina Gordon
Starring Nani Martin, Isla Rae, Regina Hall

The concept will be serious, but the witless, out-of-control comedy will be a little bit funny (it's about a woman's quest to get her ex-boyfriend's son to be a better person). **B+**

HELLBOY Directed by Neill Marshall
Starring David Harbour, Mills Boon, Tim McInnerny

Harbour headlines a truly riveting of the once-wondrous franchise, with a war-torn, post-apocalyptic vision, but this wannabe-*Deadpool* can go to rack. **C-**

BAR SCENARIOS

HIGH LIFE Directed by Claire Denis
Starring Robert Pattinson, Juliette Binoche, Willem Dafoe

First-class space travel, if any, and a movie that is a very special occasion with a deep, subtle, and moving. Directed by Claire Denis, this is a movie that is a very special occasion. **A-**

HER SMELL Directed by Nita Ross Perry
Starring Finkbein, Nita Ross Perry, Dan Brown

Perry's study of a singer on a downward spiral gives us a great acting showcase, but there's too much stylized, open venting, and not nearly enough context. **C+**

SODAS Directed by Matteo Garrone
Starring Marcella Fiumi, Riccardo Scamarcio

A harrowing, full-on import from the Italian director of *Pinocchio*, starring the heart-breaking Fiumi as a meek shopkeeper who's killed until he has to back and bite back. **B-**

INDULGE YOUR INNER CHILD

SHAZAM! Directed by David F. Sandberg
Starring Zachary Levi, Mark Strong, Deborah Serrin

A refreshingly light outing from the gloom-and-doom house of DC Comics. You've seen the villain stuff a million times before, but *Shazam!* has a fun as a teen trapped in a superhero's muscle-bound body. **B**

NEEDLE IN THE EYE Directed by Chris Butler
Starring Hugh Jackman, Zoo Deshaune, Seth Green

A wispy, humane slice of animated whimsy, starring Hugh Jackman as a traveling salesman and a little boy as a blind explorer who agrees to help him find a friend. **B**



TV



▲ Fleabag's Seth and Phoebe Waller-Bridge tell us about the show's first season

Fleabag

DAVE
Premieres May 17

TIME
Streaming

ON WHOM
Amazon Prime
Video

REVIEW BY
Darrin French
onDarrinFrench

IT'S THE BOOKS THAT WE SUBSCRIBE AS A BOND UNDER A table. Pick-tick-ticking the audience's nerves while characters on screen talk toward impending doom. On *Fleabag*, nobody needs an explosive device. In the Britcom's season 3 premiere, six adults smiling at a restaurant are six bombs with lit fuses.

Creator-star-woman Phoebe Waller-Bridge plays the titular make-a-dever-named Londoner grieving between debaucheries. In season 1, she was a self-declared atheist; in season 2, she was a self-declared atheist. A year later, she's exercising, eating salad, avoiding casual

hookups. Her sister, Claire (Sian Cuthbert), is self-improving, too. Off the sauce and on the wagon with husband Martin (Brett Clayman). The siblings force congeniality with their dad, Bill (Paterson), and his vain fiancée, Olive (Colman), gleaming with malice. The family sits down for dinner with the too-sweary Catholic priest (Sherlock's Andrew Scott), who will officiate the holy matrimony of Father and Evil Stepmother.

What follows is one of 2019's best TV episodes, a one-act spiral of unrepressed hostility. Then comes the religious awakening. The fourth wall breaking *Fleabag* strikes up an unusual [wink to camera] friendship [point to camera] with the priest who enjoys late night meaning of life chats

THE 3-WORD REVIEW



Dead to Me (Netflix, May 3) "A dark comedy about a woman who is a single mother with a high schooler son."

LOOKLINES

■ **Access Denied** *Today's* *Noble Murders* as all NBC's Access and Access.com shut him years

- **Atypical: Move Sara**
 Colby + Jones suggest to let
 Netflix: Atypical, 40 and
 irritable autism prodigy

After days of gloom and doom, "I don't believe in God," our heroine explains, and a painting falls off the priest's wall in response. She's drawn to the holy man for reasons saintly and blasphemous.

Walker-Bridge is a locating screenwriter and an invigorating performer. Some people can do it all, and Scott is an able counterpart as a chummy sad-sack dreamboat who's obviously devoted to the Almighty. *Water-Bridge* earned buzz last year showing running *Killing Eve*, which seems a bit lost without her. She's returned to her own star vehicle with her confessional sensuality intact. Surely this is the first time anyone has called a Quaker meeting "very, very erotic."

These six episodes are the end, Waller Bridge says. And some wrap-up elements are conventional after season 1's prima scream: Velman's siege is fully in; many walking personification of the *Joker* trailer. But Clifford and Waller Bridge are a transcendence sister set. And the spirit as a prototype is transgressive, even Bergman-esque. Pick your Bergman Waller-Bridge's writing conjures. Regard's painful religious acquisition, while her performance suggests Ingrid's dazzle and beating heart complexity. Her rapid-fire quips deepen her sincere portrait of a 33-year-old seeking meaning in all the wrong right places. "What had Jesus done by 33?" one character asks. Well, he never wrote *Flowers*. **B+**

Bad Girls

Gabriella Union, 46, brings her *Bad Boys II* character to *LA's Finest* (debuting May 13 on Spectrum On Demand)—and she's recruited **Jessica Alba, 38**, as her partner in crime. **FIGHTING BY DIANE LAWRENCE**

After NBC passed, *Fires* quickly landed at Spectrum. What made this series worth fighting for?

How do you know you're not just getting into a bad relationship? "I'm usually super excited about two strong female leads of either partnering to save one of 'em, or take it enough [for them to] live. We didn't have a whole lot of heavy compromise, so we would have to forgo *Tw*. Jessica Alba: We always thought this was the movie. And it is a tough movie. I wish you could have boundaries drawn. It has more edge, more grit, and it's more of a heart-pounding

How would you describe your chemistry?

But I can make huge chemistry names don't need to [be] when I was younger that could have been chemistry with a few [be] because I'd worked with lots of really interesting leading men and I had made the best of that situation, especially

(laughs) But this was not the case. There's nothing forced its nature.

[illegible]

like. You've got to be likable and can't be too smart or strong.

ALBA "You don't want
to stimulate his lead
guys!" T mira shveta shoi
T mi. ani have more
jokes than the lead guy
UNION And we're like
"Wah, wah! Interesting! Have
more! And she's like 'No
wah! Gosh, take your

Why do you think that non-dad boys' lives should improve?

ALLS This was always
the view of "love" that
warmed me on 7, 1968.
"Hearths, the Bad Boys
within Anger you will
find. Why are women
be the leads in these
cypas of emotions?"
And for me, this was
like my little indignant
dream come true.

WILLIAM The pure
ecstasy. The world is
fing depressing, and this
show is full of brilliant
genius. The show, and
has "no badness" like
these fullness and having
the best fiction time.

TO SHOW CONTRASTIVE CO. BY THE

SEAN JESUS
PARSONSOLIVIA COLMAN
QUEEN

OF FUMADES



FOR THE AUTHOR

TO
HUGH
A
CREATES

THE REC-ING CREW

A decade after the premiere of **Parks and Recreation**, some of the NBC comedy's minor but memorable characters share stories from their time on Pawnee. BY NICK ROMANO

JOAN CALLAMEZZO

PLAYED BY MO'NIQUE

"One thing that happens when you get Mo'Nique on set, tend to improv," she actress says of playing this "legendary news woman." For example, the season 5 episode "Emergency Response" in which Joan passed out on air during Ron's "Not Offender" to answer viewer calls. Director Dean Hollanda told Collins to keep shitting into a different position every time Ron took a call, got ridiculous with "we're planning" jokes, remembers. "I thought, 'None of that will be usable.' Turns out all of it was. Co-producer asked Joan if thinking back to her days living in Minnesota, where you'd catch those crazy cable-access shows." But she never forgot what the acting director was looking for in her first audition: "I'd always still try to have some green[ness] somewhere in there."

PERD HADLEY

PLAYED BY JAY JACKSON

Pawnee's news anchor had a plethora of TV programs, including "Ya Heard?" With Perd. The Final Word With Perd, and the movie-review program "Light's Camera, Perd." Jay Jackson says there was talk of another show that never made it to air. "It was called Making It Happen With 'Perd' because we had shot some prop stuff pictures of us and stock photos." Jackson worked as a reporter for a CBS station in Los Angeles before landing the gig of Perd, which led to other acting gigs but he still occasionally helps aspiring TV anchors develop their demo reels on red carpets. All the other reporters

would come out. ARE YOU shooting something for Parks and Rec? Is this a skill?" he says. Hope it's just Jay.

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ETHEL BEAVERS

PLAYED BY MELBA MURRAY

In the season 4 episode "Two Funerals," Beavers' on-camera stenographer eulogized the mayor (her former paramour). But on the day of the shoot, "the coffin where I was supposed to kiss the ex-lover was empty," Slayton-Hughes recalls. "So I was just pretend, and I thought that was the end of that scene. But a couple of days later they called me and said, 'We need you very much to come in tomorrow and reshoot the scene. I felt terrible because I thought I must've done it very badly. Why would we have to reshoot a whole scene?' And then I went in the next day and there was Bill Murray. Dennis Cooney, a Mike Schur and his team tried to fill the role with Arnold Schwarzenegger for a season 3 but he had prior obligations. They're like, 'Gail, a! For the final season they weren't sure if Murray would be able to do it either.' They explained to me that they couldn't shoot the whole scene until they knew he was available. I was thrilled," Slayton-Hughes says. "And then I got to be hugged by Bill Murray for a long, long time."

3

QUARTERBLUNDON

PLAYED BY PATRICK O'SWALD

Pawnee's staunch constitutionalist knew how to filibuster. Though only a few minutes of it made it to air, Oswald says he squished into an eight-minute speech about comic book





movies as part of filming the season 5 episode "Article Two." They didn't yell cut and just kept going. Oswalt, a lover of all things geek, says, "It was on the spot. I wasn't thinking about it at all. I wasn't thinking of doing all eight-minute monologues."



MONA-LISA SAFIRESTEIN PLAYED BY JENNY SLATE

In the Parks and Rec writers' room, he wanted to create an older woman love interest for Aziz. And a Tom, but we couldn't find an actor that made sense for the part and time was ticking, says Joe Mande, a writer who also played teen savvy Mr. S. So, he decided to show out of nowhere. It became about "What if Jean-Ralpho [Ben Schwartz] had a sister?" Very quickly we landed on, 'Okay her name is Mona Lisa and she's just like Jean-Ralpho. Who could play this part?' And I threw out the name Jenny Slate and everyone was like, 'Perfect.' So I texts with her so I texted her myself and asked her if she was available next Monday for "hope" she was.



BRANDI MAXXXX PLAYED BY MARA MARIN

Monni knows she didn't get the role of pornstar with a heart or gold. Brandi Maxxxx, the "corrupted" way. A few days after getting good feedback at a workshop hosted by Parks and Rec casting director Donnan Finkel, Marini learned (from an actor friend she'd been "underground" paying to get into about auditions) that Finkel was casting a new role. Posing as her own manager, "I made a fake email address and emailed her," says Marini. Call you not very efficient at this workshop, she'd be perfect for this role. You should bring her in. And she brought him in and booked it."



PAULY DEMPSEY PLAYED BY PAUL DEMPSEY

A really weird character really strange, not a vampire. That's

how. Dempsey remembers the casting notice for April Judgato's (Audrey Plaza) BET Bar. It was the producers who gave the actor the key to unlocking the enigma that was the mature performance of an enthusiast. They just it "interesting thing to me was they said hey night alk a little bit like John Malkovich. He recalls. And while Orin was a man of few words, Dempsey says "the audition side contained a 'pretty sizable' amount of dialogue for the character. "They wrote up a whole script for between Orin and I and they said, 'He's never gonna talk this much, but we have to make sure that you really understand the essence of this guy."



DANCE FRENCH PLAYED BY DEBBY NEWPORT

Maike started out as a nameless town-hall character who was supposed to get his mind chanting about things like farm and mayor make-sandwiches. In the fourth season, the chanting man got a name. My agent called and said, 'You have a name now but think you're Swedish.' Maike recalls. They came up with the name because of the chanting. The last name was French. I have no idea where that came from.



BOBBY NEWPORT PLAYED BY BOBBY NEWPORT

Bobby Newport was as weak as he was clueless. He's the he Sweetums fortune. He's an for the city council seat against Leslie and nearly won the election. Parks and Rec writer Mike Scully recalls Scully's initial piling me had for keeping in character while filming a scene in the season 4 episode "The Debate." When podium he had a yellow legal pad, and noticed on it there was a drawing of giant woman's breasts and the Van Halen logo. I saw it and cracked up and asked him what it was. [Paul] said "I think this is what this guy would be thinking while he's doing a political debate."

POP CULTURE OF MY LIFE

KATE MCKINNON

Ahead of her—and her sister Emily's—star-studded Audible audio series *Heads Will Roll* (launching May 2), the SNL star, 35, reflects on her many role models and how her childhood was just a big joke. BY LYNETTE RICE

BY LYNETTE RICE
STYLING: LISA

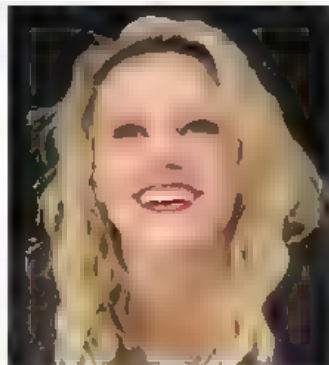
My dad would quote *Saturday Night Live's* stop-motion clay series *Mr. Bill* and say "Oooh noooo." He would also quote the island shark just thought these were American phrases people said. SNL was part of the DNA of our house for sure.

BY LYNETTE RICE
STYLING: LISA

In elementary school, I was starved doing imitations of my teachers and found that my classmates were laughing. I thought, "Ooh, this feels good. I'll try to do this for as long as I can."

BY LYNETTE RICE
STYLING: LISA

Catherine O'Hara from her work in the Christopher Guest movies. Tracey Ullman. [R] **Molly Shannon**, **Aria Gostayer**, **Cheri Oteri**, and **Will Ferrell** from SNL. I watched SNL starting at age 13, and the part at the end where everyone hugs on stage. I'd think, "Oh my God, if I don't get made that... have to be there. That's the most fun you could ever have." I think



of that every time I do it each week.

BY LYNETTE RICE
STYLING: LISA

I've watched Ellen DeGeneres' *Hare and How* (2003) and *Jerry Seinfeld's I'm Telling You for the Last Time* (2006) about 70 times. I know them by heart.

BY LYNETTE RICE
STYLING: LISA

Jane Michaels taught me to infuse everything with a little bit of joy and heart,

DEGENERES' *HARE AND HOW* (2003)

Playing Hillary Clinton [after the 2016 election at the piano] was a high-impact moment for everyone, no matter which way you voted. It was a big week for our country. I was so worried about messing up the piano, that was really all I was thinking about. It's historically been a problem if you have ever been to any of my childhood piano recitals.



Warrior

DATE Fridays TIME 10 p.m.

NETWORK FX network

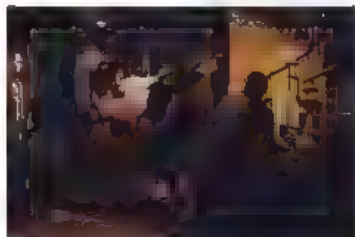
REVIEW BY Darren French @DarrenFrench

CAN ONE GOOD CHARACTER MAKE A SHOW? On Cinemax's flip-flop serial, Jason Tobin plays Young Jun, a crime-lord princeling in 1878 San Francisco. He's a ravenous boarding who Swiss-cheeses enemies with twin daggers. Tobin, great forever ago in Justin Lin's *Better Luck Tomorrow*, gives this non-real character—and melancholy. He's a Chinese man who's never been to China, a Chinatown native the wrong color for his fellow Americans. "I don't belong anywhere," he says, sadly, right before he falls in love with a prostitute, right before his white shirt splits red with somebody else's blood.

Young Jun represents the boldest possibility of any period piece, which blends the fascinating history of true-life Chinatown with the cinematic legacy of Bruce Lee (whose daughter, Shannon Lee, is an executive producer alongside Lin, and all the sexy violence that premium cable allows). There is somber talk about fair labor practices, immigrant unrest, the sorrowful legacy of the Transcontinental Railroad, and every social malady precludes another choreographed fight.

The possibility of a weekly fight scene with *The Mandalorian's* Joe Taslim could make this show a Friday-night success, but the freshman drama is bit-or-miss so far. It's the Rockstar Games version of history: dudes pondering *America's* insouciant whorehouses between kung-fu sessions. There are so many fish people, and they are so boring. You have to watch the May 3 episode, though, a breakaway trip to a Nevada saloon. Kung-fu on a train. Romance blooms across cultures. And some outlaw cowboys show up. It's not good history, but it's bloody okay. **B**

Andrew Kohricks is using a torch



EVERYTHING SHE TELLS YOU IS A LIE

SCOTT WESTERFELD
INFOSPIRERS

bestselling author of UGLIES





3 QUESTIONS FOR

LAURA CARMICHAEL

Best known as Lady Edith on *Downton Abbey*, the actress, 32, goes further into the past in Baz Luhrmann's Philippa Gregory-inspired *The Spanish Princess*, debuting May 5 at 8 p.m. BY WARREN ZIEGLER

1

Were you already a fan of Philippa Gregory's books? I'd seen the previous series [based on her *The Queen's War* novels], I love her perspective looking at history from a different point of view, telling it from these female voices.

2

What fascinates you about your character, Lady Margaret Pole? She had such a varied experience of being a royal. She was destined to be a noblewoman and ended up being married off to someone and having the family. That becomes the most important thing: to keep her family safe.

3

She and Edith are both long-suffering members of their families. What draws you to this? Poor Edith, now it's going to be poor Lady Pole. I don't mind me, but by the stories, she shows how people struggle in royal war, things that it's such edifying to watch people soldier on when things are painful.



→ Lucifer isn't on Broadway and there's still a lot of buzz about it.

The Devil Wears Tube Socks

After being canceled by Fox and resurrected by Netflix, *Lucifer* heads into 'new—more casual wear—territory for season 4 (launching May 8)

BY CHANCELLOR ARD

THE DEVIL'S WORK IS never done. Canceled by Fox, *Lucifer* lives on, thanks to Netflix. The team behind the fantasy cop drama is promising a biblical shift: In season 4 as Tom Ellis' titular, devilish angel indulges his devilish side, motivated by one biblically significant woman: Eve (Isla Fisher). You know,

of Adam and Eve.

"A lot of this season is about the Jekyll and Hyde of Lucifer. Ellis says of the 10-episode offering, which picks up in the wake of Det. Chloe Decker (Lauren German) finally realizing that Lucifer is actually Satan. Further complicating matters, Eve abandons heaven to find the bad boy she fell in love with years ago, which forces Lucifer to question if he's really the monstrous devil or the good man Chloe was helping him become." Spoiler: He's going to tilt more toward the devilish side for a good portion of our season, says co-showrunner Lee Handman.

"I'm going to romanticize a lot of Eve and Lucifer

but I wouldn't say he's the most comfortable person in the relationship," says Ellis, who teases there's more to the rocky Netflix-and-chill scene (pictured above) than they appear. "That marriage is in with some thing that Lucifer is trying to achieve by not being himself."

And as Lucifer finds himself, Lucifer feels more himself than ever before. "We focus more on the serialized mythology than the procedural aspects. This season saves a showrunner. I'dy Madocovich. And we have pushed things a bit—we see Tom's naked bum quite a bit and there's a hair more violence on at least the Lucifer side of things." Hell yeah.



→ Lauren German as Chloe

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Left: Brody, Adam Brody, and Leighton Meester as characters in a flashback

SINGLED OUT

Leighton Meester, 33, and husband Adam Brody, 39, team up to play dads in the season finale of ABC's *Single Parents* (May 8 at 9:30 p.m.). **BY MAURSEN LEE-LENHER**

WHEN LEIGHTON MEESTER suggested that her husband, Adam Brody, guest on her sitcom, she didn't envision him as Derek, the long-discussed-but-never-together-of-her-character's son.

Definitely was "like, 'He could play a potential fun character at any point,'" she says. "I didn't anticipate him for Angie's ex."

Brody will appear in the season 1 finale of *Single Parents* as a current-day Derek working in food service as well as in flashbacks to a time when "he was a wannabe rock star with Angie as his groupie." "We filmed on Sunset Boulevard at night, and [was like, 'Man, we really are this metal couple,' Meester recalls.

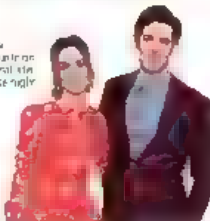
Up to this point, Derek has been "kind of this mysterious character," Meester says. This mystery, this legend—more than a human being," which makes his current-life "a very funny reveal." But don't expect Brody to be a permanent addition. "I don't know that Angie has a

her to want to make it work with him," Meester admits. "He—well, has never met him, and at that she's had is the sense of rage and resentment toward him." Not that this imbibed art in any way while filming. "That would be an awesome way to do couples therapy," Meester says with a laugh.

"But, yet being around Adam and being on set with him, it's just this awkwardable. He's really funny, and I enjoy everything I do with him. Working with him is just throwing on the cakie."

Check out the next issue of EW for tons more TV trade secrets.

The couple on a real-life date night



PHOTOGRAPH BY JEFFREY MAYER FOR EW.COM

IN FOCUS

BY ENTERTAINMENT WEEKLY

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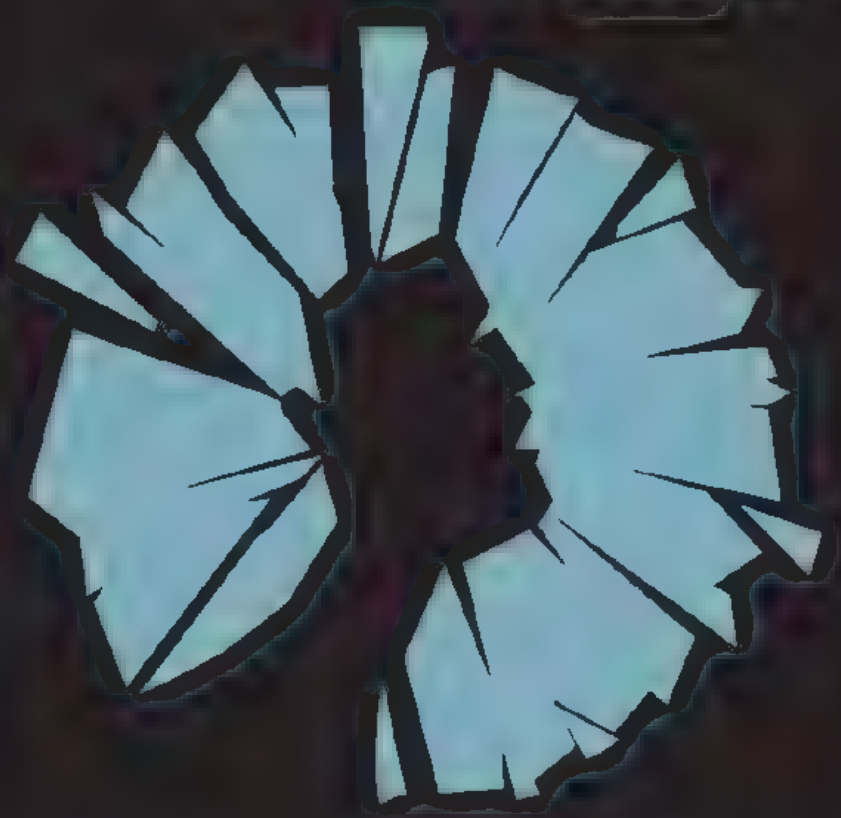
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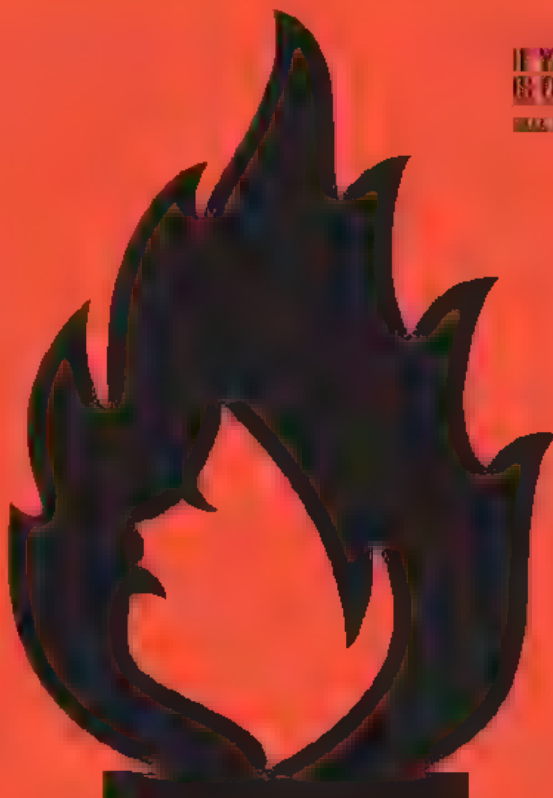
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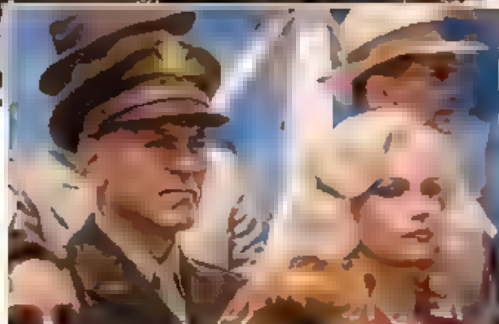
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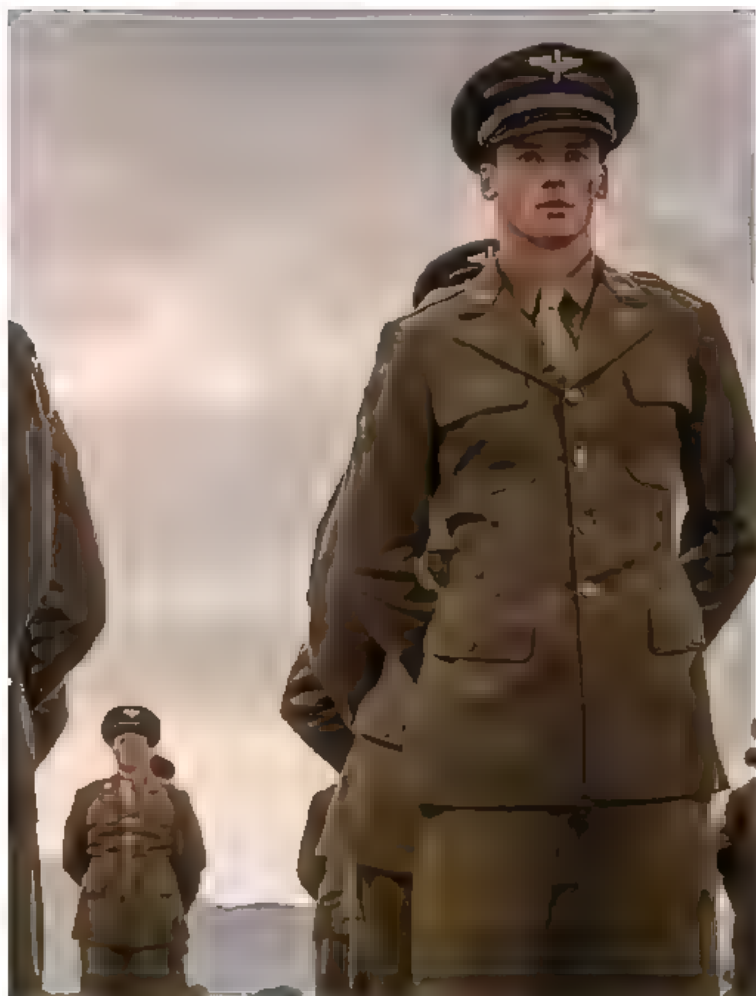
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Sept. He'll bring classic games to the small screen with the power-house gambler.

George Clooney
Kyle Chandler
and **Christopher Abbott**

BY SAMANTHA HIGHTFILL
@SAMHIGHT51

AT *CATCH*



G

GEORGE CLOONEY HAS A THEORY: "THERE is never a bad time to talk about the insanity of war." That's why he said yes to Hulu's *Catch-22* remake (premiering May 17) despite his original reaction to the idea, which was "F— no. I wouldn't touch it with a 10-foot pole." Clooney's wariness stemmed from several factors, not least of which was *Catch-22*'s legacy. Joseph Heller's 1961 novel, which follows John Yossarian, a young bombardier in World War II, is regarded as a classic and was memorably adapted for the big screen by Mike Nichols (*Working Girl*, *The Birdcage*) in 1970 with stars Alvin Karpis and Martin Balsam. And even for those not familiar with the book or film, odds are they know the phrase itself, which entered the lexicon after its publication.

A *catch-22* is, essentially, an endless inescapable loop. For Yossarian, it means he's trapped in a war. "The *catch-22* is that the only way you can get out of the military is if you're crazy, but you know enough to say you're crazy, then you're not crazy," Clooney explains. That's the central idea of Heller's extremely complicated story, which "jumps between various character perspectives." It's a dense, kaleidoscopic novel that does not follow any particular linear shape or structure," executive producer Luke Davies says. Which is precisely why it took Davies and his co-writer David Michod nine months to complete even just the outline for the story, which the

ultimately decided would work best in the format of a six-episode miniseries.

By the time Clooney read the script, he couldn't turn the project away. "They did such a beautiful job," says the 57-year-old actor-director-producer. "So we thought, 'Well, s—, I guess we're going to be doing *Catch-22* now.'" Clooney and his producing partner Grant Heslov—who each directed two episodes, as did Ellen Kuras—then set out to discover their Yossarian and found him in Christopher Abbott, best known for

his work on HBO's *Gotham*. "I didn't know him when he came in to read, and he just blew us away," Clooney says. "He can break your heart and he can do comedy. That's rare."

Abbott has to flex both muscles as Yossarian, a sane man in a world of people who are either insane or not paying attention. "It's the tail end of the war and he's noticing that they're sending guys out on these missions, and all he's saying is 'Why?'" Abbott says. Yossarian asks that question many times throughout the series as his mission



It really was a great session. A "Catcher" right out of time





TV

Clint Eastwood
as General Clegg
in *Band of Brothers*

count, the very thing he must complete in order to go home keeps rising. He can't take it. He's like a steam train on a tightrope way—says the 33-year-old Connecticut native. He feels very alone. He doesn't understand how his friends are so willing to give their life over to something that he thinks is essentially insane."

But this isn't a commentary on war. It's a commentary on the bureaucracy of war. And in Yossarian's case, the enemies aren't the German soldiers he's bombing, but rather the people preventing him from going home. For much of the series, that's Colonel Cathcart, the man responsible for musing Yossarian's mission come winter and time again.

Clooney himself was originally set to play Cathcart, but as a producer and a director, he knew enough to step aside. That's when Clooney thought of Kyle Chandler, with whom he'd worked on 2013's Oscar winner *Argo*. "The thing about Kyle is there's never a moment where he's in a situation that you don't believe him," Clooney says. "And we never see him do anything like this." In this role, Chandler leaves behind the heartwarming, suzerain-wild, which he once delivered Coach

Taylor's epic, locker-room pep talks in *Friday Night Lights* for a man who is anything but a mentor. "Yossarian is a character to represent everything that is absolutely insane about the situation at hand," Chandler, 33, says. "This war turns people, and I think he just went mad." And if Cathcart isn't the one risking Yossarian's life, it's Lieutenant Scheisskopf—a smaller role that Clooney felt he could tackle—who's upping the mission count. And above him, there's General Dreedle, Peter Guinness. As Clooney puts it, "Scheisskopf goes downhill." And for Yossarian, that means his nightmare has no end.

But Heller's novel isn't covered simply for the tragedy in its tale. It's also an extremely satirical look at the absurdity of war. All of which is to say: It's funny. It's really, really funny. "There is one absurdly ridiculous

scene where I tell Chris to drop his pants. I want to see his balls," Clooney says. "That's not something I remember since then before." Furthermore, Chandler recalls reading an introduction to the book written by former Virginia senator Jim Webb. "He was in Vietnam and there was a battle and he hears one of his buddies laughing his ass off in a footnote across the way," Chandler says. "And he was reading *Catch-22*. It's a very serious issue that allows for great humor." It's that mix of comedy and truly dark drama that makes *Catch-22* stand out. But its success will boil down to one thing, as far as Clooney's concerned. It all turns on whether or not you root for a guy who's a coward and who does a lot of crappy things," Clooney says of Yossarian's fight to escape the war. "I believe because of Clint, you do."



[CATCH-22] IS A HARD BOOK TO ADAPT. I THINK THIS IS THE BEST VERSION OF WHAT IT COULD BE. IT WAS TRULY ONE OF THE BEST THINGS I'VE READ IN A LONG TIME.

—KYLE CHANDLER

What to Watch

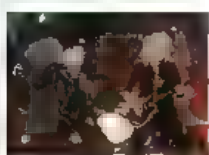
A handy guide to solve your daily TV dilemmas*

WATCH
IT LATER

Everyone will be talking about it tomorrow

The Show Must Go On: The Queen + Adam Lambert Henry

As this doc re-creates the tributes to the late Freddie Mercury, but only some miracle someone came along with the vacillations and stage persona required to take on the mantle of Queen frontman. The special is made the more poignant by following Lambert's ascent along side Adam Lambert's rise on American Idol and the evolution of their relationship into a powerful partnership. It's a bit overlong and too particular in its focus, but it's a worthy watch with a heartwarming production. **B** *—Drew Aschman*



APRIL 29

The Young and the Restless CBS LOCAL ORIGINALS

Following a week of shows about New Year's Eve, this episode pays tribute to the man who played him: Kristoff St. John, who died in February. The show is a tribute to a man who played him: Kristoff St. John, who died in February. The show is a tribute to a man who played him: Kristoff St. John, who died in February.

Nature: American Spring Live

From California's Sequoia National Park to the Florida Everglades, observe nature's annual rebirth as it happens in 27-plus locations across the country in this three-hour event.

APR 30

Stranger Things The 100

Some of the surviving prisoners are surviving prisoners and surviving prisoners. Some of the surviving prisoners are surviving prisoners and surviving prisoners. Some of the surviving prisoners are surviving prisoners and surviving prisoners.



MAY 1



Best Room Wins

Like a real estate show, this is the motto of this new home makeover show hosted by Trading Spaces. In an episode, a couple that gets two different clients with different tastes again at each other. After visiting multiple homes, the couple finds a home. In the debut, it's a place that's a good Regency. In the debut, it's a place that's a good Regency. In the debut, it's a place that's a good Regency.

BINGE
IT

Devour
it all at once

The Act

If you want to feel sick to your stomach and this is a home-invasion night, then this episode is for you. In this episode, the show is a home-invasion night. In this episode, the show is a home-invasion night. In this episode, the show is a home-invasion night.



MORE AWARDS, OKURRR?

After a difficult year last year, these actors are back in the center of it. Duff and Meek are the most popular. See if you can name the winners, including Mamma Mia! star Pierce Brosnan, who is the most likely to win.



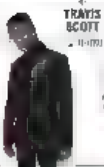
LIAM NEESON
HIMSELF



DENZEL WASHINGTON
HIMSELF



MORGAN FREEMAN
HIMSELF



AL PACINO
HIMSELF



ROBIN WILLIAMS
HIMSELF



ANITA GRANDE
HIMSELF

EMERGENCY CROSSOVER

Grey's Anatomy and Station 19

A massive blaze sends Fire Chief Roper (Beth Tucker) to Grey Sloan Memorial in the first part of the crossover directed by Grey's Jesse Williams (Dr. Jackson Avery) and featuring appearances by Jaina Lee Ortiz, Jason Guzak, and Ben Klayke. In a season of high tension, the crossover continues with the station team in a state of anxiety as their buddy faces an uncertain future. The crossover was particularly thrilling for returning director Williams, who got to show off his mad skills: "I blasted out the crane for a dope shot that carried our awesomely calm operator into the hospital and [through an] entire scene in one take," he says proudly. Talk about a smooth operator.



PARIS, WINE & ROMANCE



Paris, Wine & Romance

Longtime series with the sophisticated, Luca Osbourne is living out his dreams as cohost and EP of this series. In the latest episode, he and paranormal researcher Katie Woodman investigate a real-life mystery of the Opera in McConville, Ohio, where a "deeper mystery" is brewing in the local opera house basement. (Osbourne was targeted. "I was totally fine, awake, and alert at one point, but I was totally drugged," he says. "Every ounce of energy felt like it was drained out of me, whatever happened was incredibly strange.")

PARIS, WINE & ROMANCE

Paris, Wine & Romance is that wine bottle being uncorked that has? In this movie, a bottle of wine is a bottle of love. In a Paris wine competition, a bottle of wine is a bottle of love. In a Paris wine competition, a bottle of wine is a bottle of love. In a Paris wine competition, a bottle of wine is a bottle of love.

Saturday Night Live

Host Adam Sandler. Musical guest Shawn Mendes. Kull said.

PARIS, WINE & ROMANCE

Paris, Wine & Romance is that wine bottle being uncorked that has? In this movie, a bottle of wine is a bottle of love. In a Paris wine competition, a bottle of wine is a bottle of love. In a Paris wine competition, a bottle of wine is a bottle of love. In a Paris wine competition, a bottle of wine is a bottle of love.

THE DISAPPEARANCE OF SUSAN COX POWELL

Susan Powell, 28, vanished in winter 2009. Two years later, her husband, Josh, who had a strange alibi for the time of her death, killed the two young sons and then himself. This two-night, in-depth investigation examines the rocky marriage as well as unearthed videotapes of Susan's father-in-law, which reveal his sexual obsession with her. Stay tuned for a shocking theory about her disappearance.

TUCA & BERTIE

It's fitting that Netflix's adult animated comedy *Tuca & Bertie* debuts May 3) comes after *Broad City* concluded. *Broad City* was the first time I felt fully represented by a TV show, so it's a huge influence. *Tuca & Bertie* creator Lisa Hanawalt. But while *Broad City* was a journey through their 20s, Hanawalt wanted to capture women in their 30s. *Tuca & Bertie* is a series of women living next door to her anxieties. Hidden songbird Bertie (Ali Wong) as the two navigate adulthood. "If you don't have yours together by a certain age, you sort of feel like you're left behind," she says, and the feeling is: Who's not relate to that?



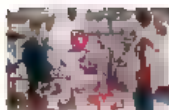
What to Watch

ABC-SOON FINALES

Enough to fill ABC's *Wipeout* with water. Wrap up May's final week with a look at their season finales.



THE GOLDBLUMS
8 p.m.



SCHOOLIES
8:30 p.m.



MODERN FAMILY
9 p.m.



SINGLE PARENTS
9:30 p.m.

WATCH
IT LIVE!

Everyone will
be talking about
it tomorrow



Shadowhunters
Season Finale
10-10 PM, FREEFORM
"Clary tries to save Shadowhunters and Downworlders and makes a big sacrifice after Jonathan's reign of terror starts, while Alec struggles to help Magnus. And yes, those are wedding bells you hear! Just call me a wakehunter."



The Bachelor: The Reunion
ABC

The Bachelor mansion plays host to 12 former bachelorettes, who reunite for a special subtitled "The Biggest Bachelorette Reunion in Bachelor History Ever" to celebrate the franchise's 15 seasons. "It's a trip down memory lane," says host Chris Harrison. "They all have a special place in my heart."

Series Debut
Toxicanas
10-10 PM, FOX

"San Antonio is a big, little city," says Pez Ayala, creator and star of this new comedy series. "Everybody knows everyone, especially if you're Mexican." At its core, the show feels like a *Fast & Furious* remake in any *Real Housewives* series. What's this differs (aside from the interweaved use of Spanish and English) is in the exploration of fluid culture—the dynamics between Mexico and Southern Texas, and on-the-nose focus on pressing social tensions, from green cards to domestic violence to the roots of "traditional" and "modern" Mexican women. **C** —*Jeff Labrecque*



Series Debut
Empire
8-9 PM, FOX

Season 5 has been a roller coaster of scheming and off-and-on-again continuity with the "emotional" conclusion. The finale features Andre (Trai Byrd) circling his wife a confrontation between Lucious (Terrence Howard) and Cookie (Taraji P. Henson) could end their marriage and her rivalry. And we still have that mysterious flash-forward death to solve. "We finally learn who's in the coffin, and it sends shock waves through the Lyon clan that will reverberate through next season and beyond." To see showrunner Brett Mahoney "Have your hankies ready. You will need them."

BINGE
IT!

Devour
it all at once

Ray Donovan

Season 6, SHOWTIME

Wrapping its sixth season earlier this year, this Showtime series about a fixer for the rich and famous "consistently hits the mark," says *Whiskey Cavalier*'s Josh Hopkins. Despite lots of changes (including actors, story lines moving from L.A. to New York), the show "has managed to reinvent itself while keeping the same level of gritty drama and wink-at-you humor." With a cast that includes Liev Schreiber and Jon Voight, it's Dash Mihok and Graham Rogers who Hopkins loves "to watch the most." Dash's depiction of Bunchy is all at once frightening, hilarious, and heartbreaking. Mihok can turn an intense scene on its ear with one silly look. No fixer required.



Music



Pink

TITLE
Hurts 2B Human

LABEL
RCA

GENRE
Pop

REVIEW BY
Maura Johnson @maura



NEXT YEAR MARKS THE 10TH ANNIVERSARY OF PINK'S crash-landing into pop. Since then, she's become one of music's most beloved real talkers, blending ripped-from-the-journals lyrics with radio-ready beats and high-flying arena antics. Sonically, she's a shape-shifter, applying her strong rasp to confessional spilling

rallying cries ("Don't Let Me Get Me," "Passion Perfect") kiss-off anthems ("So What," "U + Ur Hand"), and sumptuous ballads ("Who Knew," "Try"). But the through-line in all of Pink's material has been her willingness to pierce the veil of celebrity with lyrics that ask about her low points—arguing with L.A. Reid over her career direction, dealing with the fallout from her parents' divorce, agitation over an elected leader's doublepeak.

Hurts 2B Human, her eighth album, implies a misery-test. But Pink is far survier than that. Instead she melds the pugilistic spirit that made her greatest hits stick with ideas borrowed from aL over 2014's pop

THE 11 WORD REVIEW



3ZA, the Weeknd, Travis Scott, "Power Is Power" A Carve of Threes inspired single filled with distorted

NOTEWORTHY

- **A Duck for Them** The Jonas Brothers will release their new album *Happiness Begins* in June.
- **Slowhand on the Road** Eric Clapton announced a tour leading up to his 60th birthday later this year.

map. *Haris'* stylistic breadth, linked from song to song by Pink's world-weary yet optimistic outlook, makes it an enjoyable and at times, relatable—pop album from one of the Y&K pop boom's veterans.

The most intriguing moments come when Pink flips the country-crossover idea that artists like Maren Morris and Kacey Musgraves have been employing to their benefit over the past years while they projected themselves from country's confines into pop's more lady-friendly arena. Pink takes a few retro trips on *Haris'* showing how it used to be yin and yang, as her "Love Me Anyway," her duet with Chris Stapleton pairs Pink's gleeful voice with a sweetly forlorn slide guitar, a contrast that packs a wallop even before Stapleton's bluesy ballad has ended. But the song would probably retain more of its punch if it didn't end on the string section whoa-ahs before she starts to be already intense back in her duet. He two engage in on the song's extended outro.

In "The Last Song of Your Life," a four-decade collaboration with her longtime creative partner Billy Mann, Pink's voice cracks on the chorus as she dreams of reminding the old days "So Days Mean What They Might Be One of the Most Amazing Songs I've Ever Recorded." A duet with the stage's longwriter Mann, it's urgent and desperate, as it happens elegy for a doomed relationship. It's also a great background of piano and distant "whoa" and vocals. "I wish I could be the same way that it resists classism." On the album, it's a between "My Acid," a nine-minute ballad kept secret and

the title track, a duet with Gen Z poet Laurie R. and a ballad that celebrates her triumph as a way of bringing people closer together.

As with most Pink albums, the song to song shifts result in some misfires. "Haris" lets Pink pump, jive, and yell her mission statement, "don't try to bustle me" over electro-swing that veers between stripped-down verses and blown-out whoop-whoop-assisted choruses. "Courage" fades bright like a dream, while "Swing from the chandelier"—which is to say that it was co-written by Sia making a clear case for its inclusion about having "the song to change" an almost-too-easy punchline, even with Pink's nervy vocal. Similarly, "My Way, My Way, Sometime" is a mess of cultural references and vocal processing.

But *Haris'* album is a record that does so much more than it should. It's the groove-heavy "We Could Have It All" and "Happy" in which a forgotten funk provides the fulcrum for a mounting therapy-session breakthrough—a very Pink flip of the sad-girl ideal. That's how Pink has maintained her ally's-the-limit outlook over the years: while she lacked off her career with the help of music, she's been using her intense commitment to letting herself exist outside musical wants and as one kept for having in pop's highest echelons of modern-day success. **B**

THIS ALBUM CONTAINS EXPLICIT LYRICS

- ES: EDITING/WRITING
- SPC: SINGING/PERFORMING
- D: DIRECTION
- CC: CREDIT/CLIPPING



Cage the Elephant

TITLE *Social Cues*

LABEL RCA

GENRE Rock

REVIEW BY Alex Siskind
@alexysiskind

DISPAIR IS NOT A prerequisite for a great song, but it does make for one hell of a searching pad. On the seven-rockers, seven-trip fifth album, *Social Cues*, lead vocalist Brad Hawkins has recent divorce and its melancholic aftermath dominating effect. "Gone went down, Over Pumpily, On both sides the vow was broken," he sings over the upspring guitar hook of "Break No Love" a song that becomes a trip on which he lets his cleave realize he's a man who's over on the gut-busting charge of "House of Glass," he enters an endless spiral. "Limb into my corner/My self-inflicted coma." While the downtrodden piano single "Goodbye" has shades of a love song with his all "You know, this is the end of the world, it's a tragedy, and the only way to survive is to love." "Love is a war," he sings in "Love is a war," as the album's acceptance of the world's chaos and breaking through the skyline, and the warmth it brings. The group does take a brief respite from the world's war with the Beck-assisted track "Night Running," but the album's overall energy makes Cage the Elephant sound more passionate than ever. **A-**

Drums and dual Jon Snow references. Neither the old nor new gods can save something this monstrous. **C+** AS

Blackpink's new EP *Kill This Love* debuted at No. 2 on the *Billboard* 200.



Why K-pop Girl Groups Are Finally Getting Their Due

Moreover, B.B. A record number of female-led Korean acts are heading to the States in 2019. BY CATE WHEELER

SEE VELVET KNOW HOW TO work an American crowd: The band kicked off their first Stateside tour earlier this year in Pasadena, where you could hardly make out the music over the screaming cheers. Let's just a taste of how in demand female K-pop artists are right now in the U.S. This year, a record five acts have scheduled headlining tours here, including Chloë Moretz's Velvet, Sunmi and Tiffany Young. There's also Blackpink, which recently announced its first U.S. girl group-to-play showcase.

The trend marks a new chapter in Korean pop music. It's been three years since a girl group toured the States, following Apink in 2015. There have been a few more all-female tours dating back to 2010, but

you can count the total on your fingers. Resources for North American acts are generally allocated to men, even though female artists such as Wonder Girls—the first K-pop group to chart on the *Billboard* 200 in 2009—helped lay the groundwork for the Korean music crossover.

Girls Generation was one of the rare girl groups to forgo the U.S. market earlier in the decade, making their debut on the *Billboard* 200 in 2012. One member, Tiffany Young, recently finished a solo American tour. Though Girls Generation, also known by their nickname, the National Girl Group, performed alongside seven labelmates at a 2018 show in New York City, it's odd that they never scheduled a U.S. tour on their own. "I was so busy,

just taking it day by day, not like by schedule, that I didn't see the whole structure of what we were doing," Young says. "We had the chance to stand back [and say], 'Why haven't we toured in the U.S.?'"

Previously, Stateside performances by K-pop women have been restricted to events like KCON, the annual Korean pop

culture festival. "We've had a lot of girl groups who've had their first performances in America here," says Winnie Galhardes, KCON's talent relations and programming manager. "It adds that the event's approach to lineups were better representative in the beginning where it was assumed that men like girl groups, white women liked boy groups. Although things for festivals like these still draw toward men, KCON has improved over time (the last date for the 2018 event in Los Angeles had five male and female acts booked).

Rodolfo became the first girl group to work with Sub Culture, one of the biggest K-pop tour promoters, and their Red Velvet has already proved that girl groups can be successful in America. The first show sold out instantly, something Sub Culture's president Derek Lee notes was unheard of several years ago. However, it's still a long way from how the successful tours will affect the viability of girl groups at large. "To this point, it's been male-dominated, with B.B. and even Psy," Lee says. But with Blackpink at Coachella, think that's maybe going to be a turning point in terms of girl groups being marketable in America.

"It's not just about one artist, one group, adding Young, who was born and raised in America. It's everybody coming together. Representation is very important in the industry with a K-pop artist when it was a young girl. Now there are bilingual, trilingual K-pop artists. We can represent Asian artists in general and Asian females."

—Rafael Rivera, *Billboard* 200 chart editor



MARINA IS STILL SHINING

The 33-year-old Welsh artist on how personal turmoil led to her pop gem of a double album, *Love + Fear* **BY JOEL BRES**

WANTED THE BEATS TO BE HEAVY, HARD, says Marina—the mononymous singer-songwriter recently self-liberated from “the Diamonds” portion of her stage name—about the Bence production of her new album, *Love + Fear*. “I kept saying to my producers, ‘You have to go harder on the drums. Don’t be scared!’” It was advice she also took for herself after suffering a creative “meltdown” that sparked a two-year hiatus. “I faced my own fear,” she says of the mind-clearing musical break that served as the thematic foundation for the project, her first since 2015’s rock-influenced LP *Froot*. “Accepting and addressing that uncertainty is part of the beauty of living; you can’t have love without pain and vice versa.” But *Fear*’s varied “hangers” serve as confident armor, and Marina uses them to rise above drapings instead of glamorizing it, as she’s done in the past. “You can make helpful, meaningful art without being self-destructive,” she observes, crediting a new grounded perspective for her inspirational lyrics about karma, joy, and “following your instincts.” Self-assertive, the spacey, huggable vibe separating it from earlier works, “with this album, there’s no reinvention,” stresses Marina. “It feels simple and natural.”



TAYLOR-MADE FOR VEGAS

The beloved singer-songwriter was once leery of playing a Sin City residency. Now **James Taylor**, 71, is rolling the dice on one at the Colosseum at Caesars Palace through May 11 **BY BRIAN HOGAN**

“HE’S A PERSON WHO KNOWS HOW TO LIVE.”

The artist behind such finely crafted hits as “Carolina in My Mind” and “Sweet Baby James” knows his life probably isn’t the first that comes to mind when picturing the glitz and cacophony of Las Vegas. But, he says, “Garni Brook’s recommended that I give it a try. He thought, ‘If you’re Taylor, was admittedly skeptical—was a Vegas snob for ever. But sure. Back in the day, Vegas definitely had a very specific connotation’ of it, and it was something ‘that folk and pop artists in the late ’60s and early ’70s

were distancing ourselves from.’ Yet time moves and headliners change. Also, the number of people living in Vegas has exploded over the last 50 years. ‘It’s not just the Strip,’ he says. ‘There’s an actual population there and it’s just an excellent place to put on a show.’”

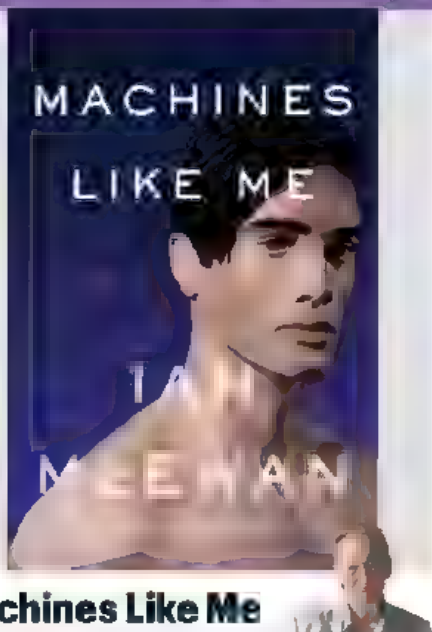
Basically, we’ve worked up a set that’s a “electro-spectre”—there’s always an element of that to all of my shows, a year that just acknowledges that people want to hear the hits,” he says. “It’s an opportunity to

really put on our most elaborate and complete presentation. This particular thing is something we’ve been perfecting over the past couple of years.”

“I’M A FOLK MAN. I’M A FOLK MAN. I’M A FOLK MAN. I’M A FOLK MAN. I’M A FOLK MAN. I’M A FOLK MAN. I’M A FOLK MAN. I’M A FOLK MAN.”

He may be in Vegas, but don’t expect Taylor—who is at work on a new album or standards—to be putting \$500 on black. “I think the excitement that most people experience when they’ve got a set list and they’re waiting to see whether or not it comes through for them, that just leads to anxiety for me.”

Books



CHU, MCFEYNIH

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533

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REVIEW BY
J. ELLIS, *University of Cambridge*

OLDS HIS CLASS YES? BUT WHAT HAVE SO MANY of us become with our myriad personal devices—the buzzing smartphones we cradle in our palms like first-borns, the soothing disembodied voice of the GPS that guides us home? And how close must we already be in 2019 to mass markets fully realized artificial life?

in his uneven but intriguing new novel *England's reigning man of letters unveils a speculative world in which that reality has already come to pass, albeit only in prototype*. One of these brand-new androids belongs to an actress Beti named Charise Friend, and though his "Adam" can't stand in the rain or operate a chain saw unsupervised, he's still a marvel: bright-eyed, square-shouldered, able to absorb the works of Shakespeare in a single evening, pen his own haikus, and play the stock market with steadily spectacular results. At first Charise and his girlfriend are entranced by their new toy. But then Adam begins to manufacture major glitches—among them an unmistakably human penchant for sadness, duplicity, even romantic love.

Readers have come to expect certain things from Ian McEwan: master of the streamlined novella, eternal enemy of the wasted word. It goes on longer and longer here, digressing into tech-manner cerebral and secondary, unwanted. For reasons that never become entirely clear *Machines Like Me* is set in an alternative 1982 London. Classic Tolstoy novels have new titles: the Bletchys have finally reunited in midlife. JFK survived a long ago assassination attempt in Dallas. And maybe most germane to this story, the brilliant under-breaker and computer logician Alan Turing has, instead of being chemically castrated, for his unacceptability and dying in obscurity survived and thrived as a sage of the modern age. But when the narrative checks, it hums a searching, sharp y!ntel tune, and often deeply discomfiting pose through the *Black Mirror* looking glass—and all the promise and part of machine dreams. B

5. **WORLDWIDE**

The Peacock Emporium by Lynn Mays: A coffee shop owner's life is changed by her son's death. Jan. 10, 1994, pp. 10-11.

BETWEEN THE LINES

- The *Book Treatment* Prince's memoir *The Book Treatment* featuring his own unfinished manuscript and unseen photos and lyrics, will be published on Oct. 20
- Mueller's time in their fast-lane, at least: various editions of *The Mueller Report* took up the top three spots on Amazon's best-seller list



The Bride Test

BY Helen Hoang

PAGES 295 GENRE Romance

REVIEW BY David Carfield @davidcarfield97

FOR A ONE STOP ENTERTAINMENT TO ALL those who are looking for a supposed "death" of the romance, look to Helen Hoang. Last year her fiery debut *The Kiss Quotient*—a reverse-ish *Pretty Woman* about a tech wiz named Stella who hires for the escort she hires to teach her the ways of sex—affirmed the genre's durability, putting fresh characters and juicy conflicts into an always satisfying formula. Her encore, *The Bride Test*, is even better.

Hoang's books are tenderly personae. The

author, diagnosed with autism spectrum disorder in 2016, put an autistic heroine Stella, at the center of *Kiss*: a minor character from that steamy novel named Khai, also on the spectrum, gets swoony leading man billing in her follow-up. Hoang is a sensitive writer, but also a very funny one. Her characters' distinctive, prickly personalities yield tension and severe misunderstandings equally silly and sweet and heartbreaking—the kind that great rom coms are made for.

Bride alternates between the perspectives of Khai and his love interest, Esme, who is based on Hoang's mother (see sidebar). As the novel opens, Esme is living in the slums of Ho Chi Minh City, making ends meet as a new single mother Khai's mother is also in town, to find a wife for her son—fearing he "doesn't know how to find [one] himself." She makes pointed small talk at Esme's place of work and soon Esme accepts her offer to go to California for a summer, live with Khai, and woo him as they attend family weddings and try settling on a domestic routine. (Esme can also search for the American father she's never met, who may live in Berkeley.)

There are so many good things about this book. The plotting is tight. The romance unfolds in irresistible, if familiar beats. The sex scenes range from perfectly comic—Khai, bewildered, watching Esme chop down his tree with a meat cleaver—to erotic, the heat between the couple luxuriatingly realized on the page. But the best scene, in which Esme gives Khai a haircut, is a true marvel. It's the woman, he tells her he's stupid, he owes her a gesture, movements how to trust him, how to touch him. Once upon a time, a man like Khai couldn't be the sexy romantic hero. Finally, he's the guy of the girl's dreams. ▶



CATCHING UP WITH

HELEN HOANG

The 36-year-old author of the breakout *The Kiss Quotient* describes her latest as '*Green Card* meets *Four Weddings and a Funeral*—with autism.' BY MARIE PERLIN

Why did you make Khai from *The Kiss Quotient* your hero?

While researching, I ran across a website [saying], autistic people are heartless. That made me really angry because it's not true. Khai was born from that feeling of injustice. I would love for someone on the spectrum to read this and feel validated.

The heroine, Esme, is based on your mother, is that right?

[When I was] growing up, my mom told us her "refugee story" how she escaped from Vietnam. It takes a massive amount of bravery, but starting over in a foreign country is something else entirely. It might be even harder. I wrote this book with a fire in my heart, wanted badly to humanize immigrants.

She recently passed away. Does the book resonate more now?

[It] has become my mom's book. It reminds me of how strong she was and how much she loved all her kids. It brings me back to the conversations I had with her while I was drafting the book. I'm hoping, over time, it will erase the memory of what she was like at the end, and there will only see the good parts.

BOOKS OF MY LIFE

MOLLY RINGWALD

The actress and writer, 51, translated the sexy French queer romance *Lie With Me* by Philippe Besson. Here, she reveals her literary inspirations **BY DAVID KAPLAN**



From teen idol to literary force, Molly Ringwald has now published three books, as well as essay essays in *The New Yorker*, coming off her latest, greatest writerly challenge—translating Philippe Besson's *Lie With Me*, known as the French *Breakfast Mountain*. "I spoke with EW about the books that have influenced her.

BEYOND YOUR BUDGET AS A KID

"My mother read books to me and my siblings and would hide one book at a closet where I could go to read ahead. The first one I remember hanging around, engrossed in a book was [1] *Mrs. Frisby and the Rats of NIMH*. When I was able to read on my own, I was obsessed with the books of poetry by Shel Silverstein.

AN UNEXPECTEDLY EARLY ADOLESCENT LOVE

"[2] *Don't Look Now* (1973, starring Julie Christie).

BY GENRE: A READ BY WORKSHEP: PL ONE

"Literary fiction, suspense books about people that attempt to unravel the complexity of the human psyche in a profound and original way.

A BOOK I'VE RETURNED TO REPEATEDLY

"None. Although there are many books I've read over and over.

"read but haven't managed to yet. *Moby-Dick*, *Don Quixote*.

THE LITERARY BOOKS I MADE MY FAVORITE READING BOOK AS AN ADULT

"The writing of Edgar Kerck. Suddenly, a *Knapack*, *The Door*.

"always makes me laugh. [His books are] not very serious, but I find them very entertaining. I recently read the story 'Herald' to my 9-year-old son in an attempt to keep him off of the computer for a while, and he loved it.

"The book *Lie With Me*, translated, *Lie With Me*, made me very single once I worked on it.

A BOOK I'VE READ OVER AND OVER

[3] *Shakespeare* by Maggie Nelson.

THE BOOK I'VE READ OVER AND OVER

"Michel Houellebecq's [The] elementary *Enigmas*. I'm a little surprised and disappointed that, like his writing myself.

A BOOK I'VE READ OVER AND OVER

"Mary Oliver, *Good and Beautiful*, and [4] *Walt Whitman* came to mind.

MY BOOKS THAT I'VE READ OVER AND OVER

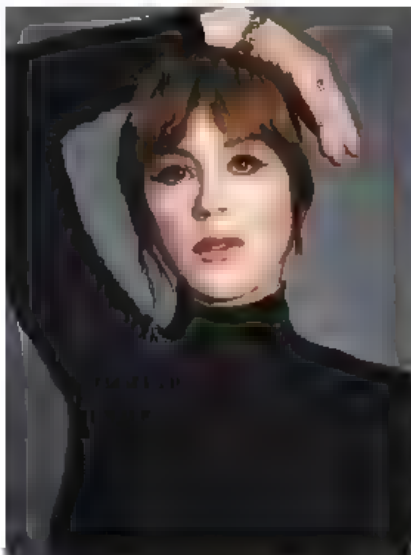
"My second book, a novel called *When It Happens to You* [2012].

A BOOK I'VE READ OVER AND OVER

"I think probably Raymond Carver ([5] *What We Talk About When We Talk About Love*), because reading his writing at a relatively young age—7, 8?—inspired me the most to write myself.

MY FAVORITE READING

"*Prairie's Duchess* by Jane Smiley.



THIS WEEK'S
HITS &
MISSES

The Bullseye

BY MARCO BENTZEN @MarcoBentzen



Here's starlin' at you, kid.



Jason Momoa shares beard, finally (fits in) with the other hairless Aquamen on high school swim teams.



Michael O'Keefe to become TV series, which can best be described as "For and the QTY except about neither of those things."



Camille Cabella to play Cinderella, having previously demonstrated her ability to effectively shut newspapers.



We should've seen the red flag when the title didn't lend in *Belvedere*.



"Random episode" button may be coming to a streamer near you. Yes, most shows will be chronologically and narratively declimated, but at least *Meanworld* would finally make sense.



Fran Drescher, Rachel Blount teaming up on mystery *The Nanny* project. What ever it is, we're so fucking excited.



We love Lizzo like Lizzo loves Lizzo.



It was as generous of Gurech and Live to volunteer to take the photo!



Each one of us is a hero, an athlete, a beauty, a prince, and a criminal. Does that answer your question? Sincerely yours, The Avengers.



Wendy Barrabon to play Archie Bunker, which is crazy news for anyone who remembers a time when he was basically already *Meanhead*.

Homecoming, or A Tale of Two Hoodies



Chip and Joanna Gaines launching their own network. Really, they just took HGTV but gave it a bigger mister and opened up space in the kitchen.



We were hoping for *The Rise of Jar Jar*, but *Skywalker* will do.

NCIS renewed for season 17. Only 83 years to go until it reaches "NCIS viewer" age.



The Magicians sparks fan backlash, making a compelling case for audience *vanishing* against season.



Simon Cowell's new mansion reportedly haunted by hot ghost of ancient Roman emperor's paylove—who, we're assuming, is not happy about getting cut during *Idol* week.

PHOTOGRAPHS BY JEFFREY M. HARRIS FOR EW.COM. STYLING: JESSICA K. HARRIS FOR EW.COM. HAIR: JESSICA K. HARRIS FOR EW.COM. MAKEUP: JESSICA K. HARRIS FOR EW.COM. GROOMING: JESSICA K. HARRIS FOR EW.COM. PROP STYLING: JESSICA K. HARRIS FOR EW.COM. SET DESIGN: JESSICA K. HARRIS FOR EW.COM. COSTUME DESIGNER: JESSICA K. HARRIS FOR EW.COM. ART DIRECTION: JESSICA K. HARRIS FOR EW.COM. PHOTOGRAPHY: JESSICA K. HARRIS FOR EW.COM. EDITOR: JESSICA K. HARRIS FOR EW.COM. DESIGNER: JESSICA K. HARRIS FOR EW.COM. PUBLISHER: JESSICA K. HARRIS FOR EW.COM. ADVERTISING: JESSICA K. HARRIS FOR EW.COM. CIRCULATION: JESSICA K. HARRIS FOR EW.COM. DISTRIBUTION: JESSICA K. HARRIS FOR EW.COM. SUBSCRIPTIONS: JESSICA K. HARRIS FOR EW.COM. REPRINTS: JESSICA K. HARRIS FOR EW.COM. PERMISSIONS: JESSICA K. HARRIS FOR EW.COM. ADVERTISING: JESSICA K. HARRIS FOR EW.COM. CIRCULATION: JESSICA K. HARRIS FOR EW.COM. DISTRIBUTION: JESSICA K. HARRIS FOR EW.COM. SUBSCRIPTIONS: JESSICA K. HARRIS FOR EW.COM. REPRINTS: JESSICA K. HARRIS FOR EW.COM. PERMISSIONS: JESSICA K. HARRIS FOR EW.COM.

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#1 NEW YORK TIMES BESTSELLING AUTHOR OF
MEMORY MAN

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To clear an innocent man and
stop a killer, Amos Decker—
the Memory Man—must return
to the first murder he ever
solved: Did he arrest the wrong
man all those years ago?

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